DOCUMENT RESUME

ED 185 020 SP 015 784

AUTHOR	Sample, Duane; Sample, Irene
TITLE	International Dimensions of Music Education. Preparing the Music Educator.
PUB DATE	79
NOTE	222p.
EDRS PRICE	MF01/PC09 Plus Postage.
DESCRIPTORS	Admission (School); Comparative Analysis; Curriculum Design; *Foreign Countries; Graduation Requirements; *Music Education; *Music Teachers; Program Development; *Schools of Education; *State Standards; Teacher Certification; *Teacher Education; Teacher Employment; Teaching Experience; Teaching Methods

ABSTRACT

The preparation of music educators and the music education programs in eight European countries and the U.S. were studied during the 1977-78 academic year. The European itinerary included Finland, Norway, Sweden, Poland, Hungary, Yugoslavia, Austria, and England. An interview-questionnaire approach was used at each institution to determine requirements regarding admission, curriculum, clinical experiences, graduation, and certification to teach in the state-supported schools. This comparative study of music education in Europe and America contrasts both music teacher training and music education programs. In the U.S., where students are expected to pay a sizeable portion of tuition, open admission to teacher education programs is widely practiced. However, in Europe students are screened carefully for admission because the government subsidizes their education. In every country studied, an atmosphere of change in teacher education programs was noticeable and more effective ways of dealing with the general music student during the adolescent years was a major concern. (Authors/JD)

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INTERNATIONAL DIMENSIONS OF MUSIC EDUCATION

Preparing the Music Educator

by

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CONTENTS

Acknowledgements 3

Preface 5

1. INTRODUCTION 7

  Method 7

  Limitations 8

Part I - Europe 10

2. FINLAND 11

  DESCRIPTION OF THE SCHOOL SYSTEM 11

    Public School 11

    The Music School System 13

  TYPES OF TRAINING FOR MUSIC TEACHERS 15

  TEACHER TRAINING INSTITUTIONS 16

    Sibelius Academy of Music 16

      Setting 16

      Enrollment 17

      Entrance Requirements 17

      Admission to Music Education 17

      Curriculum 18

        Distribution of Studies 18

        Clinical Requirements 18

        Specialization 19

      Screening During the Program 19

    Teacher Training College, University of Helsinki 20

      Setting 20

      Entrance Requirements 20

Curriculum 20

Length 20

Distribution of Studies 20

Musical Requirements 21

Music Institute, Lahti 21

Setting 21

Enrollment 21

Entrance Procedures 22

Curriculum 22

TEACHING IN FINLAND 22

Certification 22

Employment 23

OBSERVATIONS 24

RESOURCE MATERIALS 25

3. NORWAY 28

DESCRIPTION OF THE SCHOOL SYSTEM 28

Public School 28

Music Schools 29

TYPES OF TRAINING FOR MUSIC TEACHING 30

TEACHER TRAINING INSTITUTIONS 31

The Norwegian State Academy of Music 31

Setting 31

Enrollment 31

Entrance Requirements 32

Admission to Music Education 32

Curriculum 33

Distribution of Studies 33
Clinical Requirements 33
Specialization 34
Screening During the Program 34
TEACHING IN NORWAY 34
Certification 34
Employment 35
OBSERVATIONS 36
RESOURCE MATERIALS 38
4. SWEDEN 39
DESCRIPTION OF THE SCHOOL SYSTEM 39
Public School 39
Municipal Music Schools 41
TYPES OF TRAINING FOR MUSIC TEACHING 42
TEACHER TRAINING INSTITUTIONS 43
The State College of Music, Stockholm 43
Setting 43
Enrollment 44
Entrance Requirements 44
Curriculum 45
Distribution of Studies 45
Clinical Requirements 46
Specialization 46
SAMUS Program, The State College of Music, Gothenberg 46
Setting 46
SAMUS Enrollment 47

Entrance Requirements 47
Curriculum 48
Distribution of Studies 48
TEACHING IN SWEDEN 48
Certification 48
Employment 49
OBSERVATIONS 50
RESOURCE MATERIALS 52
5. POLAND 54
DESCRIPTION OF THE SCHOOL SYSTEM 54
General School 54
General and Music Schools 55
Music Schools 56
Music Centres 56
TYPES OF TRAINING FOR MUSIC TEACHING 56
TEACHER TRAINING INSTITUTIONS 57
The State School of Music of Warsaw 57
Setting 57
Enrollment 58
Entrance Requirements 58
Curriculum 59
Distribution of Studies 59
Clinical Requirements 60
Specialization 60
Screening During the Program 60
Pedagogical Institutes 60

Enrollment 61
Entrance Requirements 61
Curriculum 61
Distribution of Studies 61
Clinical Requirements 62
Specialization 62
Screening During the Program 62
TEACHING IN POLAND 62
Certification 62
Employment 63
OBSERVATIONS 65
RESOURCE MATERIALS 66
6. HUNGARY 67
DESCRIPTION OF THE SCHOOL SYSTEM 67
Public School 67
Primary and Secondary Singing Schools 68
State Schools of Music 68
TYPES OF TRAINING FOR MUSIC TEACHING 69
TEACHER TRAINING INSTITUTIONS 70
Franz Liszt Academy of Music 70
Setting 70
Enrollment 70
Entrance Requirements 71
Admission to Music Education 71
Curriculum 71
Distribution of Studies 71

Clinical Requirements 72
Specialization 72
Screening During the Program 73
TEACHING IN HUNGARY 73
Certification 73
Employment 73
OBSERVATIONS 75
RESOURCE MATERIALS 77
7. YUGOSLAVIA 78
DESCRIPTION OF THE SCHOOL SYSTEM 78
Public Schools 78
Music Schools 79
TYPES OF TRAINING FOR MUSIC TEACHING 79
TEACHER TRAINING INSTITUTIONS 80
Academy of Music, Belgrade 80
Setting 80
Enrollment 80
Entrance Requirements 80
Curriculum 80
Clinical Requirements 81
Specialization 81
Screening During the Program 81
TEACHING IN YUGOSLAVIA 81
Certification 81
Employment 82
OBSERVATIONS 83

RESOURCE MATERIALS 84

8. AUSTRIA 85

DESCRIPTION OF THE SCHOOL SYSTEM 85

  Public School 85

  Music Schools 86

TYPES OF TRAINING FOR MUSIC TEACHING 86

TEACHER TRAINING INSTITUTIONS 87

  High School of Music and Dramatic Art, Vienna 87

    Setting 87

    Enrollment 87

    Entrance Requirements 87

    Curriculum 88

      Distribution of Studies 88

      Clinical Requirements 88

      Specialization 89

      Screening During the Program 89

  Orff Institute, Salzburg 89

    Setting 89

    Enrollment 90

    Entrance Requirements 90

    Curriculum 90

      Distribution of Studies 90

      Clinical Requirements 91

      Specialization 91

      Screening During the Program 91

TEACHING IN AUSTRIA 91

Certification 91
Employment 92
OBSERVATIONS 93
RESOURCE MATERIALS 95
9. ENGLAND 96
DESCRIPTION OF THE SCHOOL SYSTEM 96
TYPES OF TRAINING FOR MUSIC TEACHING 98
TEACHER TRAINING INSTITUTIONS 98
School of Education, University of Reading 98
Setting 98
Enrollment 99
Entrance Requirements 99
Curriculum 99
Distribution of Studies 99
Clinical Requirements 100
Specialization 100
Screening During the Program 100
Bulmershe College of Higher Education, Reading 100
Setting 100
Enrollment 101
Entrance Requirements 101
Curriculum 102
Distribution of Studies 102
Clinical Requirements 102
Specialization 103
TEACHING IN ENGLAND 103

Certification 103

Employment 104

OBSERVATIONS 106

RESOURCE MATERIALS 109

Part II - The United States 110

10. MUSIC IN AMERICAN SCHOOLS 111

Types of Schools 111

Organization of the Schools 111

Who Teaches Music to Whom? 112

General Music Curriculum 113

The Elective Music Curriculum 115

Alternative Schools 117

The Music Educators National Conference 117

Ancillary to the Schools 118

Summary 119

11. THE EDUCATION OF MUSIC TEACHERS IN THE UNITED STATES 121

Accrediting Associations 121

Entrance Procedures 121

Tuition and Fees 122

Curriculum 122

Distribution of Studies 122

Grading Practices 123

Credit Hours 123

TEACHING IN THE UNITED STATES 123

Certification 123

Employment 124

12. THE UNIVERSITY OF OREGON 126
- Entrance Procedures 126
- Admission to Music Education 126
- Curriculum 127
  - Distribution of Studies 127
  - Clinical Requirements 127
  - Specialization 128
  - Screening 128
- TEACHING IN OREGON 128
  - Certification 128
  - Employment 129
- OBSERVATIONS 129
- RESOURCE MATERIALS 131

13. CALIFORNIA STATE UNIVERSITY AT FRESNO 132
- Entrance Procedures 132
- Admission to Music Education 132
- Curriculum 133
  - Distribution of Studies 133
  - Clinical Requirements 133
  - Specialization 134
  - Screening 134
- TEACHING IN CALIFORNIA 134
  - Certification 134
  - Employment 134
- OBSERVATIONS 135
- RESOURCE MATERIALS 136

14. BAYLOR UNIVERSITY 137
- Entrance Procedures 137
- Admission to Music Education 137
- Curriculum 138
  - Distribution of Studies 138
  - Clinical Requirements 138
  - Specialization 138
  - Screening 138
- TEACHING IN TEXAS 139
  - Certification 139
  - Employment 139
- OBSERVATIONS 140
- RESOURCE MATERIALS 142

15. WICHITA STATE UNIVERSITY 143
- Entrance Procedures 143
- Admission to Music Education 144
- Curriculum 144
  - Distribution of Studies 144
  - Clinical Requirements 144
  - Specialization 145
  - Screening 145
- TEACHING IN KANSAS 146
  - Certification 146
  - Employment 146
- OBSERVATIONS 146
- RESOURCE MATERIALS 148

16. FLORIDA STATE UNIVERSITY 149
  Entrance Procedures 149
  Admission to Music Education 150
  Curriculum 150
    Distribution of Studies 150
    Clinical Requirements 150
    Specialization 151
    Screening 151
  TEACHING IN FLORIDA 152
    Certification 152
    Employment 152
  OBSERVATIONS 152
  RESOURCE MATERIALS 154
17. THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO 155
  Entrance Procedures 155
  Admission to Music Education 155
  Curriculum 156
    Distribution of Studies 156
    Clinical Requirements 156
    Specialization 156
    Screening 157
  TEACHING IN NORTH CAROLINA 157
    Certification 157
    Employment 157
  OBSERVATIONS 158
  RESOURCE MATERIALS 159

18. STATE UNIVERSITY COLLEGE AT FREDONIA 160

Entrance Procedures 160

Admission to Music Education 161

Curriculum 161

Distribution of Studies 161

Clinical Requirements 162

Specialization 162

Screening 162

TEACHING IN NEW YORK STATE 162

Certification 162

Employment 163

OBSERVATIONS 163

RESOURCE MATERIALS 164

19. THE PENNSYLVANIA STATE UNIVERSITY 165

Entrance Procedures 165

Admission to Music Education 166

Curriculum 166

Distribution of Studies 166

Clinical Requirements 166

Specialization 167

Screening 167

TEACHING IN PENNSYLVANIA 167

Certification 167

Employment 167

OBSERVATIONS 167

RESOURCE MATERIALS 169

- 20. INDIANA UNIVERSITY 170
  - Entrance Procedures 170
  - Admission to Music Education 170
  - Curriculum 171
    - Distribution of Studies 171
    - Clinical Requirements 171
    - Specialization 172
    - Screening 172
  - TEACHING IN INDIANA 172
    - Certification 172
    - Employment 173
  - OBSERVATIONS 173
  - RESOURCE MATERIALS 175
- 21. A COMPARATIVE SUMMARY 176
  - DESCRIPTION OF THE SCHOOL SYSTEMS 176
  - TYPES OF TRAINING FOR MUSIC TEACHING 178
  - TEACHER TRAINING INSTITUTIONS 180
    - Entrance Requirements 180
    - Curriculum 181
      - Distribution of Studies 182
      - Clinical Requirements 183
      - Specialization 184
      - Screening During the Program 184
  - MUSIC TEACHING 186
    - Certification 186
    - Employment 187

Curriculum 189

Influence of Media 190

Comparing Scandinavia 191

Comparing the East Bloc 192

Comparing the Democracies 192

OBSERVATIONS 193

Appendices

Appendix A, Distribution of Studies in Professional Music Schools 198

Appendix B, Distribution of Musical Studies in Professional Music Schools 199

Appendix C, Distribution of Studies in American Universities 200

Appendix D, Distribution of Musical Studies in American Universities 201

Appendix E, A Comparative Chart 202

Appendix F, Questionnaire 203

ACKNOWLEDGEMENTS

Although a great measure of gratitude is felt towards all of those individuals mentioned at the end of each chapter as resource persons, special acknowledgement should be made of the help given by key educators in each country and on each campus who arranged a program and contacted schools and individuals for visitation. The assistance of the following persons made this project possible: Ellen Urho, Finland; Einar Solbu, Norway; Ingemar Gabrielsson and Gunnar N. Sjöström, Sweden; Magdelena Stokowska and Beatrix Podolska, Poland; Erzebet Sönyi and Ingebord Gabos, Hungary; Dejan Despić, Yugoslavia; Kurt Blaukopf and Irmgard Bontinck, Austria; Anthony Kemp, England; Morrette Rider, Oregon; Ralph C. Rea and Phyllis A. Irwin, California; Barbara L. Bennett, Texas; James L. Hardy, Kansas; Clifford L. Madsen, Florida; Barbara B. Bair, North Carolina; Thomas M. Carpenter and Thomas A. Regelski, New York; J. David Boyle and Keith P. Thompson, Pennsylvania; Robert Klotman and Miriam P. Gelvin, Indiana.

Suggestions for implementing the project were offered by International Society of Music Education officers John Ritchie, Secretary-General, Frank Callaway, Treasurer, and Robert Werner, Board Member from the U.S.A. Preliminary reading of portions of the manuscript by Prof. Solbu, Petri Lehikoinen (Finland), Joseph Sulz (Austria), Mrs. Stokowska, and Katalin Forrai (Hungary), at the ISME 1978 Conference at London, Ontario resulted in useful additions and corrections. Once again the willingness of busy music educators to give generously of their time and expertise to this undertaking was remarkable and deeply appreciated.

The granting of a Faculty Improvement Leave from Youngstown State University and a sabbatical leave from Westminster College gave the authors

the opportunity to undertake the project. A Youngstown State University Research Council Grant provided secretarial assistance.

The ideal writing environment provided in a summer house-trade with Marietta Bagnall, Hawthorne-at-Leesburg, Florida, the encouragement and manuscript appraisal by Esther Byrd, and the usual excellent typing assistance of Joann Detwiler remain to be acknowledged as significant determinants in the realization of this document.

Youngstown, Ohio
September 1978

PREFACE

This comparative study in music education can help meet a need for a source that brings an international perspective to the examination of practices in music education. In this report music teacher education and music education in the schools of eight European countries and the United States are compared and contrasted. This material should be useful in various courses in music education such as comparative music education, music education methods, music education seminars, and introductory courses in music as a profession. Administrators in music teacher education in both the United States and Europe may use this report to compare their programs with those described and could find different solutions to common problems. Specialists in Comparative Education may be interested in adding this source to the existing literature.

. The information was collected during the 1977-78 academic year during visits to the various countries and selected American Campuses according to the following itinerary:

Europe	United States
Finland - September 15 - October 1	Oregon - February 12-18
Norway - October 6-11	California - February 20-25
Sweden - October 11-24	Texas - February 27 - March 3
Poland - October 24 - November 9	Kansas - March 6-10
Hungary - November 9-20	Florida - March 27-31
Yugoslavia - November 20 - December 4	North Carolina - April 2-5
Austria - December 4-18	New York - April 26-28
England - January 3-18	Pennsylvania - May 1-3
	Indiana - July 27 - August 1

Interviews were conducted in only English or German and where inaccuracies or errors occur the interpretation or translation of languages may be a cause. The resources list at the end of each chapter can enable the reader to determine the basis on which the report was written.

1. INTRODUCTION

In this report music teacher preparation in several European countries and the United States is described and compared. A brief survey of each country's school system provides relevant background against which the training of music teachers can be scrutinized. In an age of almost instantaneous global communication it seemed necessary to examine this subject on an international scale to ascertain the present state of the art.

While material on the subject of music teacher preparation is available to a limited extent in journals this report brings together in one source information on music education programs in the United States and eight other countries. Through the descriptions and comparisons certain exemplary approaches and practices could be identified that may be transferable. The central purpose of the project was to uncover the unique characteristics in each situation and not to attempt to report on aspects that are common to the profession.

Method

After deciding to examine music teacher training in various states and countries it was necessary to establish certain criteria for their selection. The Scandinavian countries visited are known for innovative social systems and high standards of living but have published relatively little information about their school music programs. The east bloc countries, Poland, Hungary, and Yugoslavia, are separated from the West by political barriers, yet have close cultural ties with America. While much has been written about school music in Hungary, less has been said about the training of the music educator who is responsible for the child's training. And as to Poland and Yugoslavia, few documents exist to inform the American music educator of their education practices. Finally, Austria and England were targeted for visits as representative European countries that have exerted important influences on American music education.

To represent the United States it was decided to select one university in each of the six Divisions of the Music Educators National Conference and also include each major geographical region of the country. There is also variation in the group of schools with regard to size, recognition as having regional or national reputation, and receiving state or private support.

To collect the data, administrators and faculty members in institutions of higher education were visited initially, and they, in turn, provided contact with elementary and secondary schools. An interview-questionnaire (see Appendix A) was used to provide a framework for the recording of information in each country and at the various universities. Classes, rehearsals, and performances were observed on all levels from nursery school to conservatory. Music deans, directors, rectors, professors, coordinators, teachers, graduate assistants, and students were generous in their gifts of time and expertise to the fulfillment of a project of considerable magnitude.

Limitations

This report gives broad descriptions of curriculum to facilitate comparison. It is a survey that will not replace the school's catalog in outlining requirements and courses of study. By reporting percentages of the curriculum devoted to each area of study it is possible to compare programs in the various countries where labeling credit in semester or quarter hours is not practiced. (See Appendix B)

The descriptions of the European school systems are based on a brief stay in each country and highlight the important facets of music education as they relate to the preparation of the teachers. It should be noted that every school system reflects the tradition and political philosophy of the society in which it exists. This report attempts to describe what was observed without necessarily making a judgment as to its appropriateness or efficiency.

Part I

Music education in three Scandinavian countries, Finland, Norway and Sweden is described first. This is followed by a discussion of the music programs in the East bloc countries of Poland, Hungary, and Yugoslavia. A summary of school music and music teacher training in the socialist democracies of Austria and England closes Part I.

A short overview of the education systems in each country provides the background for a description of the types of training available for music teaching. The programs of representative teacher training institutions are then described in some detail, and lastly, employment conditions for music teachers are examined briefly.

2. FINLAND

A young country, gaining independence first from Swedish domination, and finally in 1917 from Russian control, Finland is still largely forests and farms. Helsinki, the country's largest city, has a half million of the four and a half million people inhabiting Finland's 130,000 square miles. Although Russian influence is evident in some of the organizational structure of the country, the Finns are intensely democratic and proud of their hard-won freedom.

Those in positions of leadership are endeavoring to make cultural opportunities in the arts available to all, including those who live in the far north. Architects are highly esteemed and musicians stand only a rung or two lower on the status scale. Respect for the arts is evident and much effort is being made to raise the quality of music education throughout the country.

DESCRIPTION OF THE SCHOOL SYSTEM

Public School

The Finnish child enters school at the age of seven and will in most cases have the same teacher and the same classmates throughout the six-year elementary school period. Music is taught by the class teacher for one or occasionally two forty-five minute periods each week. Seventy percent of all elementary schools are located outside of urban centers and employ from one to three teachers per school. A majority of these schools are without classroom teachers who have specialized in music, and expert music teaching is encountered infrequently.

Many urban communities provide a music enrichment program for those talented in music. Parents may request that their son or daughter be given a music aptitude test at the end of the second grade. Those who pass the test are transferred to special classes, to be taught for the remaining elementary years by a classroom teacher who has specialized in music instruction. Music is studied in these classes for four forty-five minute periods each week. The varied curriculum includes singing a vocalise or two to warm up the voice, song repertoire, music reading skills, recorders and other instruments, and listening techniques. Chorus rehearsals are held after school hours once or twice each week.

At the junior high school level, grades seven through nine, students receive all their instruction from specialized teachers. Some problems develop for the music teacher at this stage because pupils from special music classes and ordinary elementary classes are placed in the same course. Seventh and eighth grade groups meet once or at most twice a week. By the ninth grade music and fine arts are optional and may be elected.

Compulsory comprehensive education is finished at the end of grade nine or when the pupil reaches the age of sixteen. An entrance exam must be passed by those who wish to go to high school. The individuals who do not pass the exam or who do not choose to continue their education usually enter the work force or some type of apprenticeship program.

All students in the three year high school course take a basic core curriculum. Within the core, students may elect to take a minimum mathematics program substituting fine arts courses for the more extensive mathematics course usually chosen by the scientifically minded. In the fine arts alternative, music classes are taken once per week during the first and final years and twice a week in the middle year.

Five music high schools are available for students who wish to engage in extensive music study concurrent with the basic academic curriculum.

Students living outside the community in which the high school is located board with local families. Future plans make provision for a music high school to be associated with each of the seven conservatories in the country. Potential professional musicians will then find it less difficult to specialize at an early age while continuing their academic training.

Upon successfully completing the final high school exams students may, if they wish to continue their education, apply to take entrance exams in the schools of higher learning. Universities are the target for those who wish to become musicologists or academic musicians, while the Sibelius Academy of Music or one of the other music conservatories is the goal of the performer or future music teacher. Others, who wish to teach music at the elementary level will receive their training at one of the teacher training colleges.

The Music School System

Between thirty and forty thousand young people are presently enrolled in the eighty-five music schools located throughout the country. This system of music schools parallels the comprehensive school system and trains instrumentalists, both amateurs and future professionals. If plans materialize there will be in the next few years a music school within reasonable distance of every Finn.

State funds provide over half the financial support, and communities using the schools supply an additional forty percent of the budget. Pupils unable to pay the modest fee of 120 to 300 Finnmarks ($30.00 - $75.00) per term can take advantage of liberal scholarship plans.

In the recent past several hundred musical kindergartens have been organized to provide early musical training. Many kindergartens have been attached to existing music schools, but others are in communities having no music school, and are an attempt to carry music instruction to all sectors of the country. Children may enroll in a music kindergarten at age four and continue until age seven.

At any time after the age of seven a child may take a simple musical aptitude test and enroll in the music school. A music fundamentals course is usually given either before or concurrently with beginning instrumental study. Instruction usually begins about two o'clock in the afternoon after the regular school day ends, and includes ensemble and orchestra experience to supplement the individual and small group lessons. It is interesting to note that over half the pupils choose piano as their first instrument.

Students in the music school may continue their studies until they reach sixteen years of age. At that time they take an examination before being allowed to enter the four-year music institute, which parallels the academic high school program and prepares students to perform professionally. Students preferring to pursue music as an avocation, and those whose examination score predicts lack of success as a professional musician are enrolled in an amateur track. Transfer from the music institute to the amateur track is common and occasionally movement also occurs in the other direction. Amateurs above the age of twenty-one may, if they desire, continue in special groups such as choir, orchestra, and opera.

Upon completing music institute study, students with professional aspirations and ability may, after an acceptable entrance examination, spend four more years at one of the six conservatories attached to music schools in the largest cities outside of Helsinki. Those finishing the conservatory course are considered to be professional musicians, and unless they are accepted for advanced study at the Sibelius Academy, they begin a career in music.

At the top of the music training pyramid stands the Sibelius Academy of Music in Helsinki. The most gifted students in the country may, when they meet the admission standards, transfer to the Sibelius Academy from the music schools, the music institutes, or the conservatories.

TYPES OF TRAINING FOR MUSIC TEACHERS

The Sibelius Academy in Helsinki plays the major role in preparing music teachers for the country. Every junior and senior high school music teacher in Finland is trained there, since no other school is authorized to prepare teachers at this level. Graduates of the school music program are also qualified to teach music as a special subject in elementary schools if they can find a position. Although some elementary posts exist, the classroom teachers union strongly opposes the addition of any elementary music specialists, perceiving them as threats to classroom teachers assigned to the music enrichment classes. Recent additions to the curriculum make it possible for students to prepare as music kindergarten teachers or as music therapists.

Teacher training colleges attached to each of the seven universities offer music as one of the three subject areas each elementary class teacher must elect. Those with a music concentration are eligible to teach one of the special music classes organized at the third grade level.

Instrumental teachers at music schools and music institutes study either in the general division of the Sibelius Academy or at one of the six conservatories attaches to music institutes. Uniform final examination requirements insure that a graduate of any conservatory will meet the minimum standards of the Sibelius Academy.

TEACHER TRAINING INSTITUTIONS

Sibelius Academy of Music

Setting.

Located in downtown Helsinki within sight of the railroad station and the bus station, the six-story building looks like an ordinary office building with only a small plaque near the door to distinguish it from the gray buildings which surround it. Inside the first floor is an 800 seat concert hall, and the remainder of the floors are devoted to an office suite, 40 classrooms and studios of varying sizes, and the music library. Only nine small practice rooms are provided, mainly for small ensemble practice, since the student dormitory across town is equipped with pianos in each student room. A large lecture room seats about 100 for small recitals and workshops, and a student cafe with good food at reasonable prices complete the structure.

Overcrowding and small-size classes means that space is constantly at a premium. Brass instructors give their lessons in the evenings to avoid disturbing classes and those performing on less acoustically obtrusive instruments.

Student fees are minimal, less than one hundred dollars per term. Once a private music school, the Sibelius Academy now receives ninety percent of its financial support from the state, and predictions are that in a very few years it will be completely state-supported. As the only university level school of music in the country, the academy has very close ties to the University of Helsinki.

Although the present program is described here, it is anticipated that by 1980 the school will be fully affiliated with the University of Helsinki and music education majors will graduate from the Sibelius Academy with an

MA degree comparable to the university degree. University courses in education will begin as early as the second year and be taken simultaneously with the music education curriculum. It is also planned to expand Academy programs to offer both the licentiate and doctoral degrees in music.

Enrollment

Between 800 and 900 students study at the Academy with about half the student body enrolled in the general department preparing for either a performing career or for teaching in a music institute. The school music course is pursued by one-hundred-thirty students planning to teach music in the public schools. Nearly two hundred faculty members, half of which are part-time, make possible small classes of no more than a dozen students.

Entrance Requirements

A high school diploma is prerequisite to writing the Academy entrance examinations. Acceptable scores on the entrance exams permit students to audition before a faculty committee. At the auditions applicants are given practical problems in sight-reading, dictation, and theory, and those planning to enter the general department perform on a major instrument and demonstrate keyboard ability.

In a further effort to find the best one hundred candidates out of the four hundred applying each year, a psychological examination is administered and an adaptation of the Gordon Musical Aptitude Profile and part of the Wing Test of Musical Aptitude are given.

Admission to Music Education

School music applicants in their auditions must display broad preparation by presenting compositions vocally and on the piano, and by showing some ability to play the guitar, recorder, or an orchestral instrument or two. At the piano they are also asked to improvise, harmonize, and transpose.

Finalists successfully passing all previous hurdles are given an extensive interview and asked to teach a demonstration lesson.

Curriculum

Distribution of Studies

Total Program - 5 years		Music Portion - 4 years	
Music and Music Education	80%	Theory and History	24%
Professional Education	20%	Performance	52%
General Education	0%	Music Education	24%

Since the criteria for graduation are completion of prescribed exams rather than prescribed courses, talented students may finish the music portion of their program in less than four years, especially since there is no limit to the number of courses a student may take each term. However in school music the course work is quite precisely described and normally students take four years to complete it. All music work is taken first and the fifth year is spent in professional education studies at the Teachers College attached to the University of Helsinki.

Clinical Requirements

First year music education students observe a total of ten class periods in two special junior and senior high schools used for teacher training. By the second year observations are increased to twenty-five class periods. In addition two micro-teaching lessons are assigned and one of these is video-taped. Observation time in the third year is increased to two hundred periods, and students teach three regular forty-five minute class periods at intervals throughout the year. Five more periods of teaching and thirty-five more class observations complete the teaching experience in music during the student's final year at the Academy.

Students majoring in applied music in the general department take one pedagogy course in the applied major. As part of the course they teach pupils in the junior department while under the supervision of the major teacher.

Specialization

One hundred and twenty hours of class instruction make up an area of specialization elected by all fourth year school music students. Music therapy and music kindergarten are two popular emphases, while other subjects available are folk music, pop and jazz music, pedagogy for voice or instruments, contemporary theory, conducting, and special music classes in the elementary school.

Screening during the Program

Because of rigid entrance requirements it is rare for students to fail, but should a subject be failed, it may be repeated twice at three month intervals. If a performance exam is substandard one-third of the music must be new when the examination is retaken.

Four levels of musical competency in performance are prescribed at the Academy, and school music candidates for graduation are asked to sing or play at the second level designated IIA. A piano major playing a IIA exam must include three selections each from five categories: J.S. Bach, Well-Tempered Clavier I, Classical Sonata, Romantic compositions (Brahms Ballades, Schubert, Schumann, etc.) Finnish composers, Contemporary (Scriabin, Prelude Op. 11, No. 6). Music Institute teacher candidates need to meet the third or IIB level requirements. Level III is reserved for the professional headed for the concert stage or towards teaching at a conservatory or the Sibelius Academy.

Teacher Training College, University of Helsinki

Setting

Located in a fairly new building across town but within walking distance of the Sibelius Academy, the teacher training college music department is crowded for space. Offices are shared and schedules must be juggled carefully to utilize classroom space to its fullest advantage.

Only elementary classroom teachers receive their music training here. Although Sibelius Academy school music students must spend their last year at the teacher training college they take professional education subjects, having already completed their music subjects before they arrive. The teacher training college and the Academy work together very closely and relationship between the two faculties is cordial.

Entrance Requirements

High School graduates must pass a general entrance examination. At the end of the first year of study, students choose three special topics of concentration, one of which may be music. To be admitted to music study a student must make an examination grade of two on a three-point scale.

Curriculum

Length. The present three-year course will probably soon be lengthened to four years.

Distribution of Studies. The first-year curriculum for all students includes ninety hours of class instruction and thirty additional hours spent acquiring keyboard skills. Those with music as a special topic spend about four hundred additional hours in music training divided equally between the last two years. Approximately twenty-five percent of the last two years of study is devoted to attaining skill on various instruments.

Musical Requirements. In the basic first year students are introduced to music fundamentals, elementary music history, and a survey of music methods. In addition to more music theory and music history, students concentrating in music receive in-depth methods training going through the school music textbooks literally grade by grade.

The first piano course required of all students is supplemented with additional training in piano, recorder, and selected orchestral instruments. All instrumental instruction is private, and although there is interest in group instruction, at present it is not used.

Music Institute, Lahti

Setting

Located in what was formerly a ten-story hotel, the music institute at Lahti has a unique history. After the Winter War in 1939, teachers, students, instruments, library, and administrative files were moved from Karelia, which the Russians now occupy, to Lahti. The school bought a hotel and continued to rent the lower floors to hotel guests for income. Gradually as the financial loss from the move was recouped, the school took over succeeding floors until today it is a thriving school with a large new auditorium. It may be the only music school in the world to have its own sauna, left from hotel days, and used companionably by teacher and student.

Enrollment

Over five hundred of nearly seven hundred fifty students come from Lahti itself. Others come from nearby towns, or in a few cases from distances long enough to take boarding near the school a necessity. Approximately seventy-five students are enrolled in the conservatory, and in the last stages of their professional training. It is from this group that music institute teachers are drawn.

Entrance Procedures

Graduates of the music institute level may upon examination enter the conservatory. Examinations are quite uniform throughout the country so that students may transfer from one institution to another upon completion of a level of study.

Curriculum

The four year course emphasizes performance, but students study the usual theoretical subjects found in all music conservatories. A course pertaining to the pedagogy of the student's major instrument is required of everyone, and students begin teaching younger students enrolled in the music school under the supervision of their major teacher.

TEACHING IN FINLAND

Certification

Only teachers colleges attached to the universities can certify teachers for the public schools. For this reason graduates of the Sibelius Academy must spend one year at the teachers college of the University of Helsinki before being certified to teach music in the public schools. After one year of successful teaching a permanent certificate is issued. The four days of in-service training required of every teacher each year is an attempt to maintain standards and introduce new approaches to those already in the field.

Music institutes which originally were private and are still not fully state-supported need not meet any certification requirements. The Sibelius Academy is an informal arbiter of standards and helps to set the level of conservatory graduation examinations, which in turn determine the quality of graduates who will be teaching in the institutes.

Employment

Finnish society tends to be stable and teachers, who rarely move from their first job, reflect this quality. Tenure is immediate and dismissal from a position is rare. Jobs are obtained through the Teachers Association, newspaper advertising, and personal contacts.

New teachers are paid a starting salary of about 3000 Finnmarks ($1200) per month for twelve months and reach a maximum of 4000 Finnmarks ($1600) after twelve years. Supervisors, instead of making higher salaries, are given a reduced teaching load.

Six months sick leave at full pay and another six months at half-pay are available to the permanent teacher who needs it. Both students and teachers enjoy two and a half months of summer vacation, a week at Christmas, another week of sport vacation during skiing season, and a long weekend at Easter. Teachers may retire at age 63 and must retire when they reach 67.

All classes in Finland are forty-five minutes long, and school meets for 200 days each year. Thirty periods a week is a full-load for elementary teachers, with twenty-four periods the maximum for secondary teachers. Since all choruses and choirs are considered to be clubs, they meet after the school day has ended. The choral rehearsal may or may not be included in the teaching load depending on the district. A fifteen minute break between every class allows both elementary and secondary teachers, except for a few playground supervisors, to prepare for the next lesson or take a coffee break in the teacher's room.

Three basic music textbook series are approved and available for use in the schools. Eclectic in nature, they use music from many countries, provide suggestions for listening and include selections of music by Finnish composers, as well as many Finnish folk songs. There seems to be little if any influence of the Orff approach to music education, but a number of teachers use the Kodaly method, usually not exclusively. Teachers using the Kodaly method have generally been exposed to it on study trips to Hungary. In elementary special music classes the majority of the pupils also study an instrument at the music school, and teachers utilize available instrumentation to arrange song accompaniments.

OBSERVATIONS

The pioneer spirit of a young country is evident in its musicians and particularly the music teachers in the school music department of the Sibelius Academy who feel keenly their mission to bring music training within reach of all children in Finland. There is concern also for excellence. One music institute faculty member remarked that perhaps there were too many music institutes, because it was difficult to staff them all with qualified teachers.

Music teachers at the junior high level face not only the usual problems of teaching music to adolescents but the added one of having pupils from the comprehensive school with little or no music background in the same class with former members of special music classes accustomed to four periods of music a week. Finding a common ground poses an almost unsurmountable task.

Another difficulty is the need for all ensembles to meet after school as clubs. This problem, can however, also bring with it benefits, in that it is possible to widen the age span of choir members. In the Tapiola Children's Choir outstanding voices from age eight to eighteen rehearse from 4:30 to 7:30 in the evening once a week with remarkable results. Since children in the general music classes learn many of the compositions sung by the choir, some of the music is learned during the school day. The ambition of every child in the Tapiola school system is to become a member of this choir whose musical excellence justifies its international popularity.

Included in the training of every school music teacher is extensive work in movement. Several gifted movement teachers at the Sibelius Academy are blending eurythmics, dance, and movement therapy to help music education students free themselves as persons and as musicians. This dimension of music education in the school music department is a recent addition, and it will be interesting to note its impact on school music as new graduates enter the teaching field.

Children in the schools are absorbing their musical heritage, and their music textbooks reflect the folklore, the history, and the pride in contemporary composers evident in all sectors of the country. The spirit of Sibelius is still very much present in Finland.

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Sibelius Academy of Music

Helasvuo Veikko, Rector

Ellen Urho, Prorector

Roy Asplund, School Music Director

Petri Lehikoinen, Music Therapy and Music Psychology

Riita Vainio, Dance Therapy

Teachers College, University of Helsinki

Liisa Tenkku, Music Education

University of Jyväskylä

Matti Vainio, Professor of Aesthetic Education

Lahti Music Institute

Aare Hemming, Rector

Espoo Music Institute

Erkki Pohjola, Headmaster and Conductor of Tapiola Choir

Observations of Music Classes

Sibelius Academy

University of Jyväskylä

Teachers College, University of Helsinki

Lahti Music Institute

Lahti School System

Vantaa School System

Espoo School System

Helsinki School System

3. NORWAY

Norway's sparse population, less than four million, is scattered among 124,710 square miles of mountains interlaced with fjords. This factor coupled with severe winter weather isolates communities from one another at various times for a considerable period. Musicians, who of necessity get their training in urban centers, are often reluctant to live and teach in small remote villages. This may be one reason for an acute shortage of music teachers in Norwegian schools.

Another reason could be the late entrance of the state government into the training of music teachers for the public schools. Until 1972 education for school music teachers was mostly in the hands of private music schools. Music is not a required subject for elementary classroom teachers, so music instruction at the elementary level remains somewhat unpredictable.

A music teacher seems in this sports minded country to be fairly low on the status scale of professional occupations. Only a small number of trained music teachers is being graduated each year, and it will be some time yet before qualified music educators are available to every Norweigan child.

DESCRIPTION OF THE SCHOOL SYSTEM

Public School

In Norway, children enter the six-year elementary school at age seven. One or two periods of general music instruction are usually included in the schedule each week. As more special music teachers become available they are being employed in increasing numbers of elementary schools, but the majority of children still have music taught by a classroom teacher.

After elementary school three years in junior high completes compulsory schooling. Special music teachers for this level is a national goal, but not every school can obtain one. Although junior high schools are not legally obligated to offer music, a majority do, and if music is offered each pupil must take one music course.

Three year comprehensive high schools give pupils from sixteen to nineteen years of age a choice of study tracks. An academic track includes two hours of music per week the first year and up to eight hours spread over the last two years. A bare minimum of applied music is offered and most of the music courses are academic in content.

An aesthetic track, in which up to one-half the entire curriculum can be taken in some branch of aesthetics, is offered by five high schools in the country. Applied music and various academic music courses can constitute a music major in an aesthetic track school. Although distribution of these schools is unequal, with three of them in the Oslo area, it is eventually planned to have one in each county.

Funding for elementary and junior high schools is a community responsibility, but poor communities receive up to 85% of their budget from the state in the form of tax refunds. In the Oslo area and other prosperous regious the tax rebate is about 35%. Senior high school funding is provided by each county.

Music Schools

Approximately one-fourth of the communities in the country support music schools which provide instrumental instruction to children up to the age of sixteen. Lesson fees are charged to supplement the budget because there is no provision for state support. Forward looking educators are conscious of a great need for more music schools, especially since selection of pupils by entrance exam is beginning to be replaced by open admission.

After the age of sixteen, talented students may win a place in the entering class of one of six district conservatories. The State Academy of Music is considered the arbiter of standards for the conservatories and as the ranking music school trains a significant proportion of the nation's leading musicians.

TYPES OF TRAINING FOR MUSIC TEACHING

Both secondary and elementary music teachers are prepared at the State Academy of Music. Performance departments there, as well as in the conservatories, prepare students to teach applied music at the community music schools.

The district conservatories offer a three-year course in school music, preparing special music teachers for the elementary level only. Roughly 22% of the course consists of academic music, 45% of the time is spent in acquiring various performance skills, and the remaining 33% is devoted to pedagogy and practice teaching.

Teacher candidates for the elementary classroom are prepared by twenty teacher training institutes, each of which is free to set its own curriculum within broad parameters given by the government. Music may or may not be included, but the majority of the schools apparently offer a course in methodic improvisation, an adaptation of the Orff method using speech, song, movement, and Orff instruments including the recorder.

TEACHER TRAINING INSTITUTIONS

The Norwegian State Academy of Music

Setting

Not until 1973 did Norway have a state academy of music. A private music school begun in 1883 laid the foundations for the Conservatory of Oslo which remained under the direction of the founding Lindeman family for three generations. After the last Lindeman retired in 1969 negotiations with the government made it a state institution four years later. Students pay 115 kroner ($22.00) fee per term to the student organization and furnish their own books and instruments.

The original music building in downtown Oslo is old and cramped, and the present Academy has classes and offices in parts of five buildings within a five-block radius of the administrative building. No teacher has his own studio or classroom, thus large full briefcases are a necessity for the teacher of music education. A sharp eye and warm clothing are useful for student and faculty member alike as they traverse the traffic filled streets between the buildings.

Student housing is at a premium as is practice space, making a place to practice one of the primary problems for the music student. It is anticipated that the Board of Directors will soon alleviate the pressing need for a larger centralized building in which to carry on the academic enterprise.

Enrollment

Approximately three hundred students are enrolled in the academy. Sixty full-time and fifty part-time teachers insure very small classes of no more than six or eight members. Of the total enrollment about 40 are preparing to teach in the public school, and between 30 and 40 are pursuing a course in music pedagogy theory and practice preparatory to teaching in community music schools, and offering applied music study in teacher training institutes and aesthetic track high schools.

Entrance Requirements

An aural examination, including dictation, identification of intervals, and demonstration of the ability to keep a steady pulse is given to all applicants. In a written exam rudiments of music, harmony, form, and a general knowledge of standard repertoire and music history are assessed. Finally a committee hears a piano composition chosen by the candidate.

Admission to Music Education

Only individuals who become eighteen years of age by July 1 of the year they take the entrance examination may apply. All must have completed high school. Although no formal interview is conducted, the music education representative on the entrance committee by way of informal conversation during the audition determines which of equally qualified candidates may enter.

Those applying for the school music line of study are asked to sing a vocal solo which they may choose, and to demonstrate their ability to sing folksongs, to improvise on the piano, and to perform on other instruments.

Applicants also audition on their major instrument. The level of difficulty and types of composition acceptable are carefully detailed in the prospectus; for example, a piano major must present a polyphonic baroque piece, either a Bach three-part invention or one of equivalent difficulty, a fast and a slow movement from a classical Viennese sonata (Beethoven Op. 49, Nos. 1 and 2 are not accepted), a romantic or an impressionistic work, and a composition of the student's choice. It is possible to offer recorder, guitar, or accordion as a major instrument.

Curriculum

Distribution of Studies

Total Program - 4 Years	
Music and Music Education	100%
Professional Education	0%
General Education	0%

Music Portion - Teachers of Applied Music	
Theory and History	31%
Performance	50%
Music Education	19%

Music Portion - School Music Line	
Theory and History	20%
Performance	27%
Music Education	53%

Until recently the school music course has taken three years for elementary music specialists, with a fourth year offered to those wishing to teach secondary school music. In the 1978-79 school year a fourth year becomes compulsory for all teacher education students, including applied music majors preparing to teach. A two year post-graduate course in music education is available.

Clinical Requirements

Students are sent in groups of three into public schools selected by music education teachers in the Academy. Each group spends two periods a week with eight-year-olds during the first year, dividing up observation and teaching time among themselves. In the second year they follow the same schedule with twelve-year-olds, adding to it some work with elementary choirs. The third year of clinical training is spent, still in groups of three, with senior high classes three periods a week. Finally at some point in the last two years each student teacher spends an entire week observing and working in a school. In the new four-year program some experience with bands and string groups will be added.

Applied music majors in the pedagogy program teach beginners and advanced students forty minute individual lessons under supervision. Two student teachers meet for two hours each week for a year with both students teaching, observing, and participating in the supervisor's critique. Three hour's experience each week in ensemble leadership is provided in choir, string, and band rehearsals, usually in community music schools. Practice time for teaching group lessons is provided at present in methodology courses.

Specialization

At present no options are available to the music education student preparing for public school teaching. The applied music major who wishes to teach in a community music school may use the elective options in the program to acquire fifteen points in an area of instruction called "music pedagogy theory and practice." This study also qualifies students to teach their major instrument in an aesthetic high school.

Screening during the Program

Every effort is made to screen potential failures at the point of entry, so it is rare that a student fails to complete the course of study. A student having difficulty with a particular subject is allowed three attempts to make a passing grade.

TEACHING IN NORWAY

Certification

The State Academy of Music certifies its own students as teachers and, in effect, sets the standards for the certification requirements of the six conservatories. Conservatory certification exams are administered by the

State Ministry of Education.

Students successfully completing a three year program and passing the exams receive a permanent teaching certificate at the lowest level. Completion of a four year program in teacher training results in certification with entry into teaching at a higher salary. At present there are no in-service training requirements, but the introduction of some type of in-service training during a part of the vacation period is being discussed.

Employment

Teachers obtain their own jobs by answering advertisements placed in newspapers. Because most music teachers prefer to teach in or near the urban centers, many of them move to better positions as they become available. The tenure law makes it very difficult to remove anyone from a position, and only extreme provocation such as criminal activity makes a teacher vulnerable to dismissal.

A salary scale beginning at 60,000 kroner ($12,000) per year for first year teachers allows increases each year until the maximum of 90,000 kroner is reached at the eighteenth year of service. In addition three competency levels, usually arrived at by postgraduate training, add to the basic stipend. Full pay for three months and partial pay up to a year is available in case of extended illness.

When teachers reach sixty-seven years of age they may elect to retire; retirement is compulsory at age seventy.

School years are forty weeks long with periods being 45 minutes long. Teaching loads vary according to the age level taught, with elementary teachers responsible for twenty-nine periods per week, junior high teachers twenty-four, and senior high teachers spending only twenty in class. Except in aesthetic high schools choirs, orchestras, and ensembles meet after school as clubs.

It appears from an examination of elementary music textbooks that the majority, if not all, the music used in elementary schools is based on folk song. Orff approaches are much in evidence, and nearly every Norwegian second or third grader buys a recorder for use in music class. At the secondary level music assumes a more academic approach, with listening lessons occupying a portion of instruction time.

OBSERVATIONS

Someone stated that Norway tended to follow the lead of Denmark and Sweden in music education practices. Evidence of this was seen in the fact that a basic textbook series for elementary school is a Norwegian edition of books originally compiled in Stockholm.

A great deal of energy and effort are being put into finding more efficient ways to use teachers. Because of the acute shortage of music teachers, especially in music schools, Academy and conservatory teachers are making plans to train their pedagogy students in methods of group instruction for instrumental study. This approach is radical departure from traditional European conservatory tradition.

For the last seven years the Academy of Music has been training music education students in methodic improvisation, and the Orff approach seems prominent throughout the country. Not only do Academy students have methodic improvisation once or twice a week throughout their entire course, they also take a course called "work psychology," a study of breathing, muscle tension and relaxation as it pertains to musicians.

Great concern is evidenced in finding means to reach adolescents in the music class. A committee of musicians and teachers has been charged with finding new and viable ways to interest adolescents in serious music.

In the land of Edvard Grieg and Ole Bull music education in the schools seems to have been somewhat neglected until recently. The twelve-year-old daughter of an American musician and a Norwegian musician living and going to school in Norway said, "Norwegian kids would rather ski and do sports than music and ballet." If music educators in Norway have their way, music will in the future at least be given a hearing.

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Observations of Music Classes

The Norwegian State Academy of Music

4. SWEDEN

Swedish society is materially prosperous, and is spending a sizeable portion of its wealth in up-grading music education. In the past ten or fifteen years there has been a renewed interest in cultural activities and the Swedish Parliament has taken note by working out a new cultural policy for the country. As part of this policy the musical life and music education are undergoing rapid changes of emphasis.

DESCRIPTION OF THE SCHOOL SYSTEM

Public School

Beginning at the age of seven, children spend nine compulsory years in a comprehensive elementary school. It is customary for an entering class to have the same teacher for the first three grades, and after regrouping to continue for another three grades with a new teacher. Even though the final third of their schooling takes place in the same building, pupils are taught by a separate faculty and move from class to class for instruction by special subject teachers.

Music instruction by a specialized teacher is slated to begin in the fourth grade. Unfortunately fifty percent of all available music jobs are unfilled, and because classroom teachers have no required music courses in their training program, many children have no exposure to music in the comprehensive school. When music is available in the upper three grades it is taught by a two-subject teacher, one who has specialized in history, math, English or some other subject along with music.

The number of forty-minute music periods scheduled each week changes from grade to grade as follows:

Grade	Number of Music Periods
One	1
Two	1
Three	2
Four	2
Five	2
Six	1
Seven	2
Eight	0
Nine	1

An experimental program in Stockholm brings a Dalcroze teacher into the second and third grades once a week to work with the classroom teacher. An assessment will be made at the end of three years before further expansion of the program is undertaken.

Gymnasiums, grades ten, eleven and twelve, generally offer a choice of an academic or a technical line. Some music study may be elected by humanities and science majors in the academic line, and many schools offer a music and art course taught by a team of two teachers. Five cities in Sweden have gymnasiums in which it is possible to major in music while continuing general education.

Stockholm supports a unique school, the only one of its kind in the country. The Adolf Fredriks Skola admits pupils by examination at grade four and offers extensive music instruction together with general studies through the gymnasium level. Twenty-five percent of those competing to become part of the fifteen-hundred member student body are accepted each year.

In seven periods a week fourth graders study music fundamentals, singing, and participate in choral rehearsals. This pattern, with minor variations, continued through grade nine. Only two hundred are accepted for the gymnasium, and the entrance exam is demanding with a 4.5 on a 5 point scale the cut-off point for admittance. In the gymnasium four periods each week are reserved for music study, one for singing instruction, another for music history, a third in music theory and the last choir rehearsal. As is usual in Europe, no instrumental instruction is offered.

Municipal Music Schools

In the last ten or fifteen years Sweden has experienced a tremendous growth in municipal music schools. Financed and administered by local education authorities, ninety-six percent of Swedish communities now support such schools in which over three hundred thousand children are learning to play various instruments. Not professionally oriented, the municipal music school is designed to help students follow music as an avocation.

In Stockholm 24,000 pupils out of 60,000 are enrolled in a music school at a cost to the city of twenty-five million kroner (five million U.S. dollars) per year. Pupils pay 50 kroner ($10.00) tuition each term and 20 kroner ($4.00) per year for instrumental rental. Although the school furnishes instruments, students buy their own instruction books. Since Stockholm's total school budget is approximately four hundred million dollars a year this seems a generous investment in instrumental music, over and above general music education.

Pupils are accepted when they enter third grade at the age of nine. Because anyone may study an instrument of his or her choice as long as desired, some guidance is given in the second grade. Pamphlets explaining the types of opportunities are provided for the parents, demonstration on various instruments are given by advanced students, and instruments are available for potential students to try.

A full-time supervisor administers the program, which is run after school hours in comprehensive school buildings. Full-time faculty members are tenured and maintaining a complete schedule, for a cello or double reed teacher can sometimes be an administrative problem. In Stockholm about a third of the faculty are permanent full-time teachers.

Other factors also cause occasional difficulty. The overwhelming popularity of piano and guitar study sometimes makes it difficult to keep full instrumentation in orchestral ensembles. Furthermore, children and parents too, sometimes are unaware of the value of this educational opportunity, and are careless of their practice responsibility. But the program itself is thriving, and adding another dimension to music education in Sweden.

TYPES OF TRAINING FOR MUSIC TEACHING

At present three teacher training colleges furnish classroom teachers for the comprehensive school system. Until recently gymnasium graduates spent two years in this training program and could elect to become two-subject teachers for the upper three grades, with music as one of the subjects. A pot-pourri of music courses was offered, including piano, guitar, recorder, and music fundamentals.

Now all schools of higher education, whatever their function are being placed under the umbrella of the university, and will be directed by a "Line Board," consisting of teachers, students and practicing professionals. Three more teacher training colleges are being organized and all teachers will in the future complete a four year program.

Since 1972 the music college at Gothenberg has been involved jointly with a teacher training college in an experimental program preparing two-subject teachers. This innovative program known as SÄMUS was, in the fall of 1978, adopted as the curriculum for all music teachers prepared to teach in two subjects. Colleges at Gothenberg, Malmö, and Piteå train about thirty students a year, and it is projected that the College of Music at Stockholm and the new teachers college at Linköping will also be training SÄMUS teachers.

Nearly all special one-subject music teachers graduate from one of the three music colleges located in Stockholm, Gothenberg and Malmö. Both general music teachers and teachers for municipal music schools are prepared in each college. The music colleges in Malmö and Gothenberg are being absorbed into a higher education unit and are now a part of a university, but it is planned for the College of Music in Stockholm to be an independent higher education unit.

TEACHER TRAINING INSTITUTIONS

The State College of Music, Stockholm

Setting

An unusual circular building houses the major portion of the college of music. Originally designed to resemble a treble clef, but with the top part of the symbol never finished, the building contains classrooms, rehearsal halls, and studios. An unused portion of an adjacent gymnasium building has been renovated and the library, some classroom studios, and administrative offices are now located there. In the northern part of the city and easily reached by subway or bus, the school is near the stadium and in uncluttered peaceful surroundings.

In 1975 the Swedish parliament dictated the reform of higher education and at that time the Royal Academy of Music was shorn of its educational functions becoming an office for state musical affairs. The educational activities of the old institution became the State College of Music in Stockholm. Instruction at the college is free and students are given a study allowance by the government for the duration of their training.

Enrollment

One-hundred-twenty of the four-hundred-fifty students enrolled in the college are preparing to teach school music. A government committee estimates the number of musicians needed in each of the various majors -- church music, performance, school music, and music communications -- and suggests entrance quotas. Needs are growing and the enrollment of twelve-hundred students in all three colleges is projected to rise to fifteen-hundred-thirty by 1982.

Entrance Requirements

Formerly a music masters line of study led to a vocation in school music and a music instructor major prepared the student for employment in community music schools. There is now only one teaching diploma given and entrance requirements are identical for all applicants intending to become teachers.

Each applicant must present a school leaving certificate showing completion of the nine compulsory years of comprehensive school. Although there is no clear stipulation concerning age, in practice students are not accepted until they are about eighteen years old. To prepare themselves after finishing compulsory school, students may attend a gymnasium with a major in music, or else they continue private study.

Candidates take written tests in aural capacity, harmony, and musicology. After performing a composition of their choice in voice, and piano or guitar they are tested on improvisation, sight-reading, and aural tests in both mediums. In addition some assessment is made of expertise in jazz or pop music, eurythmics, and any other instruments played. In a crucial section of the entrance test applicants, taking turns as group leaders, improvise with each other and with members of the jury who observe musical reactions. Teaching competence is shown by teaching a demonstration lesson, and those planning to specialize in teaching an instrument or eurythmics demonstrate their abilities.

Curriculum

Distribution of Studies

Total Program - 4 years

Music and Music Education	75%
Professional Education	25%
General Education	0%

Because the new curriculum tries to obliterate boundaries between courses and subjects it is difficult to estimate accurately the amount of time to be spent in music academics, performance, and music education. Approximately one year is spent in pedagogical studies, two are devoted to a core curriculum, and one is given over to specialization.

Out of a total of 160 points, one for each school week, students spend sixty in a common core curriculum. Included in this core is a consideration of the teacher's professional role in society, psychology and pedagogics, modern sound techniques, the acoustic milieu, music in therapy, leading ensembles of all types, and a survey of music history. Performance and music theory are classified as implements of music and include voice study, keyboard or guitar accompaniments, elementary skill and care of the most important instruments, knowledge of double-bass, electric organ, jazz percussion and recorders, understanding of musical structures and styles, playing at sight and by ear. In the core curriculum students will learn methods of working with pre-school children and adults as well as with the comprehensive school student.

None of this core curriculum is to be studied in isolation, but always related to pedagogical situations. Pedagogical techniques include Orff, Dalcroze, and Kodaly methods, multi-media approaches, Latin-American rhythms and instruments, and procedures for using educational tapes produced by Swedish Radio.

Clinical Requirements

During their first three years students spend short intervals observing and teaching in the schools. In the fourth year they observe and teach for three weeks in the autumn. In the final spring semester during a ten week period students teachers spend six to eight hours a week teaching classes at both elementary and secondary levels. No doubt this schedule will continue to be altered as more experience is gained with the new curriculum.

Specialization

After the common core curriculum has been mastered students will specialize in elementary, secondary, and community school teaching, and elect an area of concentration such as instrumental teaching, eurythmics, music therapy, jazz, folk music, church music, etc. The distribution of the 100 point elective program will allow for wide variation in teacher preparation, which up to this time has been uniformly prescribed.

SAMUS Program, The State College of Music, Gothenberg

Setting

Teacher training programs at all three Swedish music colleges are similar with local variations, but at Gothenberg an experimental program, separated from the regular course, has been admitting students from non-traditional music backgrounds. Run cooperatively with the Teachers Training College and designated SÄMUS, a Swedish acronym, the program prepares two-subject teachers. Beginning in 1978 the program is no longer experimental, but is part of the regular program.

SÄMUS was begun in an attempt to alleviate the problems of adolescent rebellion against conventional school music classes. By choosing students with unorthodox backgrounds and devising an innovative and uncommon course of study, the faculty hopes to prepare a teacher able to capture the adolescent's natural interest in music. It is felt that a two-subject teacher who also sees students in a class setting outside of music may have broader understanding of pupil needs and interests.

SÄMUS Enrollment

About one hundred students are participants in the SÄMUS program with a third of them being women. Two-subject teachers in regular teachers college programs are nearly all men.

Entrance Requirements

Only gymnasium graduates are admitted to the program but any type of major subject is acceptable. Each student must audition on piano and guitar, or in some cases if the guitarist is proficient, the piano requirement is waived. Also assessed are auditory, sight reading, and conducting ability, knowledge of harmony and ensemble playing.

The admissions committee is searching for the musical individual who has not followed conventional routes of music training. From twenty to twenty-five percent of all applicants meet their criteria, and many of those admitted are or have been active in rock groups and popular music.

Curriculum

Distribution of Studies

Total Program - 4 years

Music and Music Education	50%
Professional Education	50%
General Education	0%

Music is taken first in a block of four semesters, and then the student finishes with a professional block at the teacher training college, including a year's work in the second subject, usually Swedish, English, history or mathematics.

The heart of the program is three semester's study in the electronic studio. Students learn tape techniques and work on a Putney VCS-3 Synthesizer, and by the third semester prepare a multi-media project utilizing photographic equipment and audio-tapes. Much attention is also given to methods of improvisation, in an attempt to help these future teachers capture the natural interest of the adolescent in free self-expression.

TEACHING IN SWEDEN

Certification

Each teacher preparation institution certifies its own graduates. An oral examination in psychology and pedagogy is given in a seminar setting and exams are written in the teaching subject area.

Employment

Available teaching positions are advertised through the newspaper. A new teacher has immediate tenure, a direct result of the great shortage of music teachers, and although they may be transferred to less demanding situations if they are experiencing difficulties, teachers are seldom dictated to and rarely, if ever, dismissed.

In the comprehensive school system beginning teachers, paid by the state, receive almost 5400kroner ($1150) per month, and experienced teachers may reach a maximum of 6100 kroner ($1300). In addition the school board of the district pays 41% more for social security. Full-time municipal music school teachers average about 4800 kroner ($1020) per month and can reach 5400 kroner ($1150). In spite of the fact that classroom teachers are paid a higher salary, many music teachers prefer to teach in the music schools because of less demanding work loads, more interesting assignments, and fewer discipline problems. Teachers may take a partial retirement as early as the age of sixty, but the normal retirement age is sixty-five.

Thirty forty-minute periods a week of general music with thirty pupils in a class fill the schedule of a special music teacher in the comprehensive school. Given the generally high spirits of the Swedish adolescent, teachers, especially in the upper elementary grades, find the job very demanding. Several Swedish school musicians suggested that the difficult working conditions account to a great extent for the fact that Sweden has only half enough school music teachers. In contrast thirty individual lessons, forty-minutes in length, make the schedule of municipal music school teacher considerably more attractive.

New music textbooks for the comprehensive school reflect the current philosophy towards adolescent school music by including a large selection of popular music. Representative examples from sixth and seventh grade books copyrighted in 1970 and 1977 include selections from "Jesus Christ Superstar," "Godspell," "Exodus," "Doctor Zjivago," "Yellow Submarine," and a number of other Beatle songs. Songs by Paul Simon and Bert Bacharach are included as are a large number of Negro spirituals. Orchestral music by traditional composers, folk songs, electronic scores, and a wide variety of musical information, together with the popular music, make these exceptionally well-rounded textbooks.

OBSERVATIONS

One unique feature reflecting Swedish democracy is the opportunity for every child to study an instrument at almost no cost. Besides the usual orchestra and keyboard instruments children can learn to play guitar and recorder, study music theory, sing, participate in orchestras and ensembles, learn folk dances and be involved in a variety of activities.

In the open, non-regulated Swedish society adolescents seem to have rebelled against the traditional school music approach. The noise level in several comprehensive school music classes observed was quite high, and preoccupation with other interests was evident. Leaders in Swedish music education are attempting to alleviate this problem through various approaches.

Apparently someone is willing to invest a considerable sum of money to obtain copyrights of music popular with young people, so these selections may be used in classroom textbooks. Discussion is taking place to find ways of allowing teachers to be employed simultaneously by the comprehensive school and the music school. Because one is municipal and the other is state supported this presents some administrative problems. However, sharing teachers between the two systems is an integral part of the school music reform program, so by the time the first graduates of the new curriculum enter teaching in 1982 such cooperative positions should be available.

Less conservative methods of training teachers are being used both in the music colleges and in the SÄMUS program. The effect of this training should become evident in the classroom as these newly trained teachers join public school faculties.

In Sigtuna, a small medieval village near Stockholm, the supervisor of the music school has organized a medieval ensemble. One group of early adolescents is playing medieval instruments, while another is being trained in ancient dances. A third group is studying mime, and each year the various troupes are brought together to present a medieval entertainment of song, dance, and drama. With no responsibility for the general music class, music school teachers are working with interested students and can devote all their energy towards developing an assortment of experiences for motivated young people.

In a radical departure from the usual curriculum found in university level music schools, the steering committee for music education reform has identified six fields of repertoire and declared that each should receive equal representation in the music curriculum. Areas included are: (1) European music before 1750, (2) European music 1750-1900, (3) Contemporary music, (4) Afro-american musical tradition, (5) Scandinavian folk music, including popular light music, (6) Folk and art music in other ethnic groups. The areas are to be treated adequately in the core curriculum, guaranteeing musical breadth, and institutions are cautioned against diluting any area to make it a "pedagogical college-type music." It will be interesting to observe the future course of the music curriculum in Sweden as this innovative program is implemented at the university level.

Great efforts are being made to make music education more relevant to Swedish society, and to meet the needs of young people in Swedish culture. School reform seems at present to be a major, on-going venture for Swedish music educators.

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The State College of Music, Stockholm

- Ingemar Gabrielsson, Rector
- Kajs Bergsten, Music Education

The State College of Music, Gothenberg

- Gunnar N. Sjöström, Rector
- Berit Tohver, Piano and Methodic

Supervisors of Community Music Schools

Jan Forsmark, Stockholm

Torsten Englund, Märsta

Stockholm School System

Ann-Birgit Idestam-Almquist, School Music Supervisor

Karl Hermann Tapper, Consultant to the National Council of Cultural Affairs

Observation of Music Classes

The State College of Music, Stockholm

The State College of Music, Gothenberg

Stockholm School System

Adolf Fredriks Skola, Stockholm Comprehensive and Music School and Gymnasium

Municipal Music Schools, Stockholm

The Sigtuna School of Art and Music, Community Music School, Märsta

5. POLAND

For more than a thousand years Poland has frequently been a passage way for armies ranging back and forth across Europe. With over six million war dead, a totally destroyed capital, and a depleted economy at the end of World War II, Poland has been struggling since that time to regain stability as a country.

One of the brightest spots in this difficult time has been the field of music. A cadre of creative young composers has put Poland in the forefront of contemporary music throughout the world. The government is supportive of musical activity and has included provision in its school reform program for more music education.

DESCRIPTION OF THE SCHOOL SYSTEM

General School

Until recently Polish children received only eight years of compulsory general schooling, but an extensive school reform program becomes fully operative in the fall term of 1978. It is the new system which will be described here.

Children may enter nursery school as early as age three, and it is essential that they have at least one year of kindergarten before entering the first grade. Ordinarily the entrance age is seven, but if parents wish to enter a child in the first grade at six years of age they may do so provided psychological and medical tests indicate satisfactory mental and physical maturity.

During the first three grades children spend three to four hours per day in school and are scheduled for two hours per week of music. In grades four through eight the school day is five to seven hours long and music instruction is to occur once a week. In practice because of the shortage of music teachers many children receive less than the suggested number of music periods. Only nine thousand music teachers are available for fifteen thousand positions and many of these teachers are under-trained.

After finishing the first eight grades each pupil is obligated to spend at least two more years in some type of training. Many will go into a vocational school and those who pass the examinations may enter the high school, a four-year program preparing those planning to enter the university or various professions. In the high school eleventh and twelfth grade humanities majors may elect music or fine arts education.

General and Music Schools

In the larger towns, generally provincial capitals, it is possible to enroll musically talented children in a school which offers music training and general studies simultaneously. Although entry in the first three grades is said to be available without much screening, in reality there is probably considerable testing even at this level, because of the small number, about twenty, of these schools.

At the end of the third grade, pupils are tested carefully before being allowed to continue in this system. The educational goal is a professional musician, with the training of music lovers a secondary consideration.

Students formerly went to a comprehensive and music liceum upon passing exams at the end of the eighth grade, but now the program is being extended so pupils remain in the same school for two more years through grade ten, when most students will have reached the age of seventeen. At that point they may either be admitted to two more years of professional music study, or if qualified enroll in music academies to finish their music training.

Music Schools

A system including one hundred sixty primary and fifty secondary state music schools offers musical training outside regular school hours. After being tested, pupils are accepted between the ages of seven and ten for study in music theory, rhythmics, vocal and instrumental instruction. Here too the orientation is toward preparing a professional musician.

Music school training ends at grade ten with graduates taking two more years of professional study before entering orchestras, ensembles for amateurs, commercial music, or qualifying to enter a music academy. Gifted and advanced students may be admitted into a music academy directly from the tenth grade.

Music Centres

Teachers who formerly taught in private studios have banded together into a type of teacher cooperative for teaching music lessons to amateurs. Here the child who is not able to enter a state music school, can upon payment of a token fee take instrumental lessons. Centres are divided into a children's division and a youth division with study ordinarily going on until about age fifteen. Age is unlimited and many adults are also enrolled.

These music centres are developing rapidly, although they are not state supported. Teachers in the music centres have all received their training in state music schools and are supervised by well-qualified musicians.

TYPES OF TRAINING FOR MUSIC TEACHING

Seven state-supported music academies situated in the largest cities - Gdansk, Katowice, Krakow, Lodz, Poznan, Warsaw and Wroclaw - train music teachers for both state music schools and general schools. Music teachers for the general schools may also receive their training at one of eight pedagogical high schools.

Standards before the current school reform were somewhat lower for music teachers. Students completing a liceum course, either general or music, and having studied music for twelve years either at a music liceum or a secondary music school were eligible to teach in primary music schools and music centres. Graduates of a four year music academy program above the liceum level could teach in both primary and secondary music schools or a general school. Pedagogical high schools prepared music teachers for the general schools with a two year professional course following the liceum program.

Now only those graduating from music academies will be permitted to teach music in the state music schools or in liceums. Teachers in the general school may either be graduates of a music academy or a lengthened four year course taken in a pedagogical institute. In the future all teachers will have finished seventeen years in school including the compulsory kindergarten year.

TEACHER TRAINING INSTITUTIONS

The State School of Music of Warsaw

Setting

Begun in 1810 the Higher School of Music of Warsaw has many illustrious graduates - Chopin, Paderewski, Wanda Landowska, Lutoslawski among them. During the second World War the building was totally destroyed. In 1945, after having operated clandestinely during the war, the school was reactivated and in 1946 it was designated a university level State School of Music. With sweeping staircases, four music auditoriums of varying sizes, sixty-two classrooms, two sound-recording studios, a library and various offices, the new building constructed in 1962 on the original site is admirably suited to its purpose.

Enrollment

About one thousand students, four hundred of them in music education, study at the Warsaw Higher School of Music. Nearly two hundred teachers are organized into five faculties, among them being the Faculty of Music Education. An Institute of Research in Music Education works with all departments and is active in teacher training.

Many students live in state supplied student dormitories. Tuition and housing are furnished by the state and some students receive a living stipend from the government.

Entrance Requirements

A General Certificate of Education from a liceum and a Diploma from a secondary music school are prerequisite for admittance to the music education program. Each applicant must audition on piano and one other instrument and pass a solfeggio test developed by the Institute for Research in Music Education.

The Institute also administers a battery of psychological tests to those seeking entrance. A short version of the Cattell Sixteen PF, the Minnesota Multi-phasic Personality Inventory, a Polish version of the Army General Classification Test, and the Maudsley Personality Inventory by H.J. Eysenck are used.

Under-trained experienced teachers not meeting the new standards for certification are admitted without a secondary music school diploma. In addition to the other requirements already described they are given the Wing Test of Musical Aptitude.

Curriculum

Distribution of Studies

Total Program - 4 years		Music Portion	
Music and Music Education	68%	Theory and History	20%
Professional Education	8%	Performance	50%
General Education	24%	Music Education	30%

Experienced teachers without a secondary music school diploma need five years to finish the music education course. Those finishing the four year course in applied music departments may with two years additional study administered by the Institute for Research in Music Education obtain their teaching credentials.

Almost one quarter of the student's studies are devoted to language study, physical education and self-defense, Marxist philosophy and related courses such as political science, social science and history of culture. Courses designated professional education are psychology, pedagogy and didactics, techniques of teaching and school hygiene, but since they are all taught at the Higher School of Music they probably have musical connotations. It is presumed that school hygiene is taught by someone associated with the medical clinic located in the music school building.

Piano is required for all four years as is participation in both vocal and instrumental ensembles in addition to membership in the all-school choir. Individual conducting lessons, given with an accompanist present, are on-going throughout the total program.

Theory lessons are given in small groups and composition is taken on an individual basis for one year. Because all students are graduates of a secondary music school they come with a good grasp of basic theory.

One unusual facet of the curriculum in music education is the inclusion of research methods at the third and fourth year level. In the final year the study is in private conference with the instructor and culminates in a written work in the student's area of specialization.

In addition to the paper, a performance as part of an ensemble, either vocal or instrumental, is required for graduation. Upon completion of all work the student is awarded a Master of Arts degree.

Clinical Requirements

All student teaching takes place in a state music school. Total clinical experience time is about ninety hours with thirty hours of observation and sixty hours of teaching. Usually students work with only one cooperating teacher. Twenty additional hours are spent working with ensembles in music centres and the House of Culture, a center where all ages may participate in recreation, education, and the arts.

Specialization

Four types of teaching specialties may be chosen, instrumental, vocal, rhythmic or theory.

Screening during the Program

During the first year, students must pass all courses. Should they fail they are required to work as laborers for a year and then allowed to return for one more attempt. If any subject is failed again the student is dismissed. About five percent do not finish the course.

Pedagogical Institutes

This information comes from an interview with a former Dean of one of the Pedagogical Institutes. She is now head of State In-Service Retraining for Music Teachers. Requirements are uniform in all eight pedagogical institutes.

Enrollment

A little over twelve hundred music students are enrolled in the eight institutes. Each school graduates from thirty to forty to make a total of about three hundred new teachers each year. The program is gaining in popularity and more candidates apply each year.

Entrance Requirements

Both the music academies and the pedagogical institutes require a General Certificate of Education from a liceum, but the student entering the pedagogical institute must have a higher grade point average on the magisterium, a general exam given at the end of the liceum course. Many students entering the institutes have also attended secondary music schools, but a diploma is not a necessity.

Applicants play a piano or violin exam, sing an audition and take a hearing test. They are also given a battery of psychological tests.

Curriculum

Distribution of Studies

Total Program - 4 years		Music Portion	
Music and Music Education	75%	Theory and History	30%
Professional Education	25%	Performance	50%
General Education	0%	Music Education	20%

Piano and a second instrument, often the guitar, are studied the entire four years and three years are devoted to learning skills on classroom instruments. Voice training occupies only two years, receiving equal time with eurythmics training. Students are taught how to motivate children to make their own musical compositions and notate them.

Besides their music training students take courses in common with all students at the institute. Philosophy of education, theory of learning, psychology, general pedagogy and aesthetics appear as subjects in the common curriculum.

Clinical Requirements

Students accepted into the pedagogical institute program spend their first month immediately before school begins as aides in a "kolonia," a summer camp for children. At the end of the first year the entire summer is spent in such a camp. Second year students act as aides in a general school for about a period of two weeks, with much of that time spent in observation, and during the fourth year a student teacher spends six weeks teaching under supervision.

Specialization

All students follow the same curriculum with no options for specialization.

Screening during the Program

Students failing a course in the first year must work as laborers for a year, after which they have one opportunity to retake the first year's work. Rarely do any students fail. They are led very carefully by their teachers to avoid the possibility of failing.

TEACHING IN POLAND

Certification

Following graduation the beginning teacher may teach for a period of two years, after which he or she must take a state exam. The material to be covered in the exam is reviewed with the aid of a prescribed set of books.

When the school reform now in progress is fully operative, all teachers will have to spend six weeks every five years in an in-service training center to re-validate their teaching skills. Located in the town of

Piotrkow, an in-service center for music teachers provides six weeks of continuing education - two in autumn, two in spring, and two in July. Released from their teaching duties in fall and spring qualified teachers are acquainted with new methods and books, and given training to sharpen their performance skills. At the end of the July term when a final exam is passed, teachers are awarded a higher diploma and receive a five-hundred zloty per month raise in salary.

Because a great majority of teachers, especially in the general school are under-trained according to the new standards, the Polish ministry of education has organized a new section charged with in-service training to recertify them. Seventeen in-service centers provide two hundred seventy hours of instruction spread over a four year period. Some courses are given on television and others are scheduled during Christmas and summer vacations. Seventy hours are taken in methodology, among them being psychology, analysis of textbooks, use of radio and television in music teaching, pre-school methods, characteristics of children. The remaining two hundred hours are divided among five areas - singing, Dalcroze, Orff and Eurythmics, playing of children's instruments, music listening, and music theory.

Only fifteen hundred teachers can be accomodated each year in the in-service centers. Those close to a pedagogical or music academy may become recertified by enrolling there. The task of improving teaching skills in those presently teaching is monumental, and reaching all teachers will take considerable time. As the director of the program said, "It will take the rest of my life."

Employment

To find a job teachers go to the Kuratorium, a government office, which directs them to vacancies. A bill of rights for teachers gives them tenure with almost no grounds for dismissal. They may however, move from job to job and do so frequently, probably because the great shortage of teachers makes it possible to move to more desirable positions.

Salaries begin at 3200 to 3500 zlotys per month (about $100 at the official exchange rate), and after ten years experience they rise to 4500 zlotys ($140).

Teachers are to spend two weeks of the summer vacation studying, but in reality, most have the entire two summer months free. Christmas and Easter holidays both are seven days long and in February there is a two-week winter vacation period. Sick leave benefits, one year with pay, are better for teachers than for many other vocations. Teachers also retire five years earlier than most other professionals. Women end their careers at age fifty-five and men at sixty.

In the elementary school, grades one through eight the teaching load is twenty-six forty-five minute periods a week throughout the ten month school year and in secondary school eighteen periods a week is the rule. Class sizes run between twenty-five and forty pupils in each grade.

New textbooks, both for classroom use and for teacher training classes at the pedagogical institutes reflect the influence of Orff and Dalcroze. Orff instruments, harmonica, accordion, recorders, guitar, and mandolin parts accompany many of the selections, which range from mostly Polish music in the lower grades, to a broad variety of folk songs and music by great composers at the upper levels. Fundamentals of music are presented sequentially, but the Kodaly method is not employed because the country has traditionally used fixed "do." Contemporary Polish composers have been encouraged to write for school children, both in the general school and in the music schools, and attractive contemporary compositions for performing and listening are the result.

OBSERVATIONS

Poland has long been committed to good musical training for those talented students who will become professional musicians. She has been less able to provide music education for everyone in the general school. Through the efforts of a group of exceptionally able and experienced women now in places of school leadership, a plan to re-train teachers in the field has been authorized by the government as part of the school reform program. Zealous and enthusiastic effort by these music education leaders is bringing better music teaching to the general school.

The five-year-old Institute of Music Education Research attached to the State School of Music in Warsaw also reflects the growing commitment to superior music education. On-going studies are designed to determine what qualities identify the superior musician.

Because of the new requirements that every child must have one year of kindergarten, there is a tremendous interest in the musical needs of the young child. Materials for use at the pre-school level have ben scarce and an effort is being made to provide both materials and training.

Some effort is being made by educators and musicians to promote out-of-school musical experiences, especially for adolescents. Music clubs and amateur music making are officially encouraged.

To carry out the plans for music education which are on paper may take many years, for the plans are ambitious, but the intention is admirable, and the commitment to keep music teachers current by in-service training deserves emulation in every country.

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Printed Material

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Magdalena Stokowska, Editor, Wydawnictwa Szkolne I Pedagogiczne

Maria Przychodzinska, Head of Music In-Service Training, Ministry of Education

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- Wojciech Jankowski, Director of Institute for Research in Music Education and Head of the Pedagogical Department
- Halina Kotarska, Assistant in the Psychological Department
- Andrzej Dutkiewicz, Piano faculty
- The legal director of PWM, Polish Music Publications, Cracow
- Beatrix Podolska, Music Education, Pedagogical Institute, Cracow

Observation of Classes

General and Music Schools in Warsaw

Kindergartens in Warsaw and Cracow

6. HUNGARY

A beautiful temperate country of 93,000 square miles and ten and a half million people, Hungary has large lakes, the Danube river, and fertile plains producing much food. Half of the population lives in the towns with the rest in small villages and farms. About twenty percent of the ten and a half million people are under the age of fourteen.

DESCRIPTION OF THE SCHOOL SYSTEM

Public School

Although not compulsory, eighty-three percent of all three-four-and-five-year-olds are in nursery school ten hours a day because their mothers have outside employment. Ten minutes of singing games are included in the daily curriculum, which is quite rigidly prescribed. In addition teachers must offer three-year-olds two thirty minute periods of music in a free-play situation per week, four- and five-year-olds receive four periods. Kindergartens which are organized directly by the individual schools meet two or three hours each morning. Ninety-five percent of all five-year-olds attend kindergarten. A few experimental kindergartens have music thirty minutes daily in each of the three years.

Primary school which is compulsory lasts for eight years, with children normally entering at age six and leaving at fourteen. In the first grade music lessons are scheduled for two thirty minute periods each week, and all the other grades receive two forty-five minute periods. In the last four years children are to receive two additional hours a week of "chorus lessons." Most ordinary schools do not have special music teachers and music is taught by the classroom teacher, especially in the lower grades.

In secondary school, which is not obligatory, students attend music classes one period a week in the first and second year. Third and fourth year students have no formal music instruction, however in each of the four years two hours a week of "chorus lessons" is available. In addition they may elect more music subjects if especially interested.

Primary and secondary singing schools

Founded through the efforts of Zoltan Kodaly and his colleagues, the goal of the primary music schools is singing amateurs. Six periods of music each week are offered along with the regular curriculum. In the last four years two of the weekly instruction periods are devoted to "chorus lessons." At present there are 131 of these primary music schools available, and approximately 25,000 children or 2.5% of the total primary school enrollment attend them. In theory an entrance exam is not required, but in practice some form of small test is administered before a child enters one of these schools.

Some secondary music schools combining music and general training are also available. First year students study music four times a week, second year students have three periods and the last two years include two periods of music in the schedule. Two hours of chorus rehearsals each week throughout the four years complete the music curriculum.

State Schools of Music

Instrumental training is given to 50,000 young people in 110 State Schools of Music. Pupils are accepted at age seven for a year of solfege training before beginning the first level of instrumental study at age eight or grade three. Both amateurs and professionals are trained in these schools, and separate requirements and examinations are prescribed for each category (A-amateurs, B-professionals, C-adults).

At the end of the eighth grade amateurs may continue in the music school until age twenty, while continuing their general training in a secondary school. Those who plan to be professional musicians may upon finishing the lower degree enter one of the six conservatories offering music at the secondary level.

TYPES OF TRAINING FOR MUSIC TEACHING

Graduates of the five year course at the Liszt Academy in Budapest are qualified to teach music at any level in both schools for general education and music schools of any type. Branches of the Liszt Academy are located near each of the six conservatories, in Budapest, Debrecen, Györ, Miskolc, Pècs, and Szeged. The three year course offered by the branches prepares instructors in applied music, solfege, and singing for all types of primary schools, and for the secondary level of the amateur section of State Music Schools.

Pedagogical colleges in a four year course train two-subject teachers. When one of the subjects is singing, a graduate may teach music in both ordinary and music primary schools. An average of eight hours a week plus participation in choir and orchestra is spent in music study during the four year curriculum by the incipient music teacher.

Because there are not enough music specialists to teach in the ordinary primary schools, classroom teachers in the first four grades frequently must teach music. These teachers receive only one hour of music instruction for one semester and no "chorus lessons" during their three year course in a Teacher's Training College. Ten percent of the students are preparing as special music teachers and they receive more music.

Nursery school and kindergarten teachers are trained in one of two ways. It is possible to take a special high school course, grades nine through twelve. Entrance exams to this course include films with the applicant describing her reactions to the situations viewed. A good voice is also prerequisite to admittance into the program. The curriculum includes three music periods a week the first two years and two in the remaining years with additional obligatory choral participation. Recorder training is an important part of the student's study, however piano is not included. After finishing the special course the student qualifies as a teacher upon completing one year of teacher training.

Graduates of a regular high school course may qualify as nursery or kindergarten teachers by completing four semester of teacher training. This course prescribes three hours of music the first semester with two in each of the remaining semesters. Participation in choir is required throughout the course, but piano is not a part of the curriculum.

TEACHER TRAINING INSTITUTIONS

Franz Liszt Academy of Music

Setting

The imposing facade of the Liszt Academy faces a small plaza. Its massive bulk with a statue of Franz Liszt high above the marquee testifies to the solid place it has had in Hungarian musical culture since its founding in 1875. The most frequently used side entrance is on one of the busy main streets in the heart of Budapest. Large and small auditoriums, classrooms, studios, offices, a library, and a Liszt room housing various Liszt memorabilia provide adequate facilities for concerts and study.

Enrollment

Four hundred thirty students, with an added thirty foreign students, comprise the student body. Of this number, one hundred sixteen are enrolled with the ten-member faculty of teacher training. A full time faculty of one-hundred-twenty with another eighty teaching part-time make a total of two hundred involved in instruction. Because of the large number of foreign visitors the Academy has found it necessary to assign an administrative staff member to the arranging of schedules for foreign guests.

Entrance Requirements

Nearly all students come from the conservatories. An examination at the end of the secondary school period and another given by the Academy help to determine who may enter the school. About one-fourth of the applicants are accepted.

Admission to Music Education

Since the first two years at the Academy have a common curriculum, the entrance to the teacher training faculty is delayed until the end of that period. At that point students are examined in theory, solfege, piano, voice, folk music, and structure of music. The main requirement is broad musical ability. In the second stage of the entrance audition, after an interview, students are examined in their choral conducting ability. Then the entire record is reviewed and somewhat less than half the applicants are selected. Sixty or more applicants are usually successful.

Curriculum

Distribution of Studies

Total Program - 5 years		Music Portion	
Music and Music Education	73%	Theory and History	33%
Professional Education	10%	Performance	26%
General Education	17%	Music Education	41%

Political philosophy, political economics, and aesthetics are part of every student's curriculum. Two years of Russian and another language elected by the student are also obligatory.

Piano is studied one hour per week for four years. It is the only instrument required, although many also take violin or cello lessons. Voice lessons are taken for three years.

Major emphasis is put on solfege and conducting skills. For five years solfege class two hours a week is part of each music education major's schedule, as is two hours of choir rehearsal. Conducting classes meet every week during the entire curriculum with each person, meeting in groups of three or four, receiving one-half hour of individual instruction. Playing from open score and singing one part while playing the others, precedes the actual conducting practice. Other class members sing and play for the student conductor.

Clinical Requirements

Great attention is paid to training the student in classroom techniques. Besides courses in psychology, three hours in methodology, and four hours of pedagogy, the student begins in the third year to observe in schools for one hour each week. In the fourth and fifth years five hours a week are spent in various schools under the guidance of a teacher. Cooperating teachers are in theory to have a load reduction, but one individual stated that in practice they teach a full load and receive extra compensation from the Music Academy.

In the fifth year once each semester the student teachers spend a month living in the countryside, working, teaching, observing, and directing choirs in several different schools. Members of the teacher training faculty supervise eacm student. By spending time in five or more communities the student gets a broad experience.

Specialization.

The teacher training faculty trains only one type of teacher. Their products are able to teach solfege, which is the basis of all general music classes, and direct choirs. Those who will teach instrumental lessons, and work in State Music Schools pursue their specialized route at the beginning of the third year. They study with the faculty of their special instrument, taking lessons two hours per week.

Screening during the Program

Students rarely fail to finish the program except for personal reasons, such as illness.

TEACHING IN HUNGARY

Certification

The certifying agency is the Liszt Academy and upon meeting the curriculum requirements and passing the diploma examination the student is qualified to teach. The diploma exam is in three parts. First the senior student must conduct a choir in concert before the public and a jury. A solo recital is possible, but it is not required. In the second phase of the exam a jury of five to eight teacher training faculty members grades the student on a lesson taught at the student teaching location. Lastly students pass an oral and written exam in methodics.

Employment

New graduates receive their jobs through the Academy. Schools request teachers, students file applications, and the Academy recommends individuals for employment. Tenure is immediate, and although a teacher may transfer from one school position to another, movement is infrequent. Procedures for job severance are available but used only in extreme cases.

Graduates of the Liszt Academy begin at a monthly salary of about 2300 Forints ($125). In the first three years increases are automatic reaching 3500 Forints ($192) by the end of that period. Top salaries for those close to retirement can be as high as 6200 Forints ($420). Administrators receive an extra stipend.

Outstanding teachers may earn about one-third more than base pay for meritorious work. The principal, second principal, third principal, head of the teachers union, party leader, pioneer leader, teachers representative, and the supervisor of the city or district form a committee to recommend merit pay for individuals.

Teachers and students receive ten days to two weeks vacation at Christmas time and a spring vacation in April lasting from a week to ten days. Illnesses are covered by fellow faculty members because some allowance is made for substitution hours in load assignments. For longer illnesses or extended maternity leaves a retired person is usually brought back to fill in. Maternity leaves can be up to three years with about two-thirds reduction in salary.

Women in Hungary retire at age fifty-five and men retire at sixty. Since the majority of primary school teachers are women, faculties are relatively young compared to many other countries. In the last few years some men have joined the ranks of primary school music teachers, and more are beginning to prepare for this field.

The 196 school days are scheduled so that there are eleven teaching days in two weeks. All Sundays and every second Saturday are free. This arrangement compresses the school year into thirty-six weeks.

A full weekly schedule for a primary school teacher is considered to be twenty-one class periods, forty-five minutes in length. Ten minute breaks between classes allow teachers to go to their desks in the teachers room to get materials and prepare for the next class. Classes begin at eight in the morning and finish at one or two in the afternoon in time for children to eat their main meal at home in the early afternoon. A ten to ten-thirty snack period breaks the morning.

Textbooks are sequenced carefully according to the well-known Kodaly principles. The early grades sing almost entirely Hungarian folk songs, but the upper level books include material by other great composers. For example, Book Six devotes forty-two pages out of one-hundred-fifty-two to music of Haydn, Mozart, and Beethoven. Ten of those pages have themes and excerpts for singing from Mozart's opera, "The Magic Flute." Recorders seem to be used more often by teachers than by children.

OBSERVATIONS

An observer of classes in the Hungarian Primary Music Schools cannot help but be impressed by the skill in solfege shown by the pupils. The great emphasis on singing is manifested by the fine choruses and the in-tune singing. However the curriculum is quite rigid and one wonders if students and teachers ever rebel.

The majority of the normal schools still have no special music teacher. In Budapest, the only ordinary school having music specialists is a lab school used to train students from the teacher training institutes, who will have to teach their own music in the classroom.

The teacher training curriculum is weighted towards solfege and conducting. The quality of the voice seems less important than ability to sing syllables. Individual conducting lessons give students outstanding conducting skills for the many chorus rehearsals which are part of every school curriculum.

It would seem that only those students who attend both the music primary school and the State Music School for instrumental lessons have an opportunity for a well-rounded musical education. The music education which is being offered is unusual, and children are able to read music with phenomenal skill, but it will be a long time before this opportunity is available to all children in the country. There is still a great shortage of trained gifted teachers able to bring this training to every school child.

RESOURCE MATERIALS

Printed Material

Hungary General Information, 1977. Tourist Information Service, Budapest, 1977. 61 pp.

The Hungarian Music Education System: The Kodály Concept. György Lovas, Znemünyomda, Budapest. 12 pp.

Académie de Musique F. Liszt, Budapest. French prospectus. 36 pp.

L'Instruction Publique dans la Republique Populair Hongroise. by Ernö Buti, Head of the Ministry of Cultural Affairs. Budapest, 1966. 180 pp.

Enek-zene, Books I--VIII. Basic music textbooks published by Tankönyvkiadó, Budapest.

Interviews

Ingeborg Gabos, International Office, Liszt Academy

Tivadar Körber, Teacher Training, Liszt Academy

Katalin Forrai, Central Pedagogical Institute, Pre-school music education.

Éva Vendrei, Kodály Music Primary School, Budapest

Klára Kokas, Music Research, Experimental Program, Primary School of Váli St.

Classes Observed

Liszt Academy of Music

Béla Bartók Conservatory, Budapest

Music Primary School of Bajza Street, Budapest

Nursery and Kindergarten at Csobánc Street, Budapest

Zoltán Kodály Music Primary School at Marczibányi Terrace

Primary and Secondary School at Horváth M. Terrace, Budapest

Experimental Program, Primary School of Váli Street, Budapest

7. YUGOSLAVIA

A country of diverse languages and peoples, high mountains and poor roads, Yugoslavia has only recently begun to work on music education in the schools. Serbia alone needs four hundred to five hundred more music teachers, and similar needs exist in other sections of the country. Isolated mountain villages have small schools, which often meet irregularly in winter because of the heavy snows. Music education is centered in the urban areas at present.

DESCRIPTION OF THE SCHOOL SYSTEM

Public Schools

The eight year basic school is entered at age seven. Eight years of compulsory attendance has been law since 1958, and an increase to ten years is being discussed, but attendance enforcement is minimal and illiteracy rates remain high. Although subject to a General Law on Public Education, schools are controlled locally, and the language of instruction is that of the region or ethnic group being served.

Music in grades one and two and seven and eight is given one hour a week, but in the middle four grades children receive two hours. In the first three grades it is taught by a classroom teacher, but in grades four through eight a special music teacher broadens the general music offerings.

Upon finishing the eighth grade students may continue their general schooling for two more years after which qualified students may enter the gymnasium and others may attend a vocational school. Gymnasium courses emphasize either sciences or humanities, but specialization at this level is minimal and music is totally omitted.

Music Schools

A system of state elementary music schools provides instrumental training in most towns. Belgrade has about a dozen and a small town like Dubrovnik has one. The elementary music school offers a six-year program concurrent with the common school, and gives training in solfege, theory and applied music.

The Middle Music Schools, of which Belgrade has four, offer a vocationally oriented four-year program to those having finished eight years of common school. Most of the students come with elementary music school training. Scholarships are given to gifted students both at the elementary and secondary level, but many students pay tuition.

Musicians finishing at a Middle Music School may further their education in a State Academy of Music. Five in number, they are located in Belgrade, Ljubljana, Sarajevo, Skopje and Zagreb. Divisions of the Belgrade Academy are also operating in Nis and Novi Sad.

TYPES OF TRAINING FOR MUSIC TEACHING

At the present time basic school music teachers are trained at the Academies of Music. Within some national guidelines each republic is free to determine curriculum requirements. What was formerly a two-year course now has been extended to four years. Plans for the future call for some Middle Music Schools to add a year of teacher training to prepare music teachers for the common school.

Pedagogical schools offer four years of training above the gymnasium and prepare teachers for both general and special subject teaching in the basic school. Music is a part of the curriculum for all primary teachers. However music teachers must go to one of the Academies of Music for their schooling.

TEACHER TRAINING INSTITUTIONS

Academy of Music, Belgrade

Setting

Although the auditorium for the Academy of Music faces the broad Marshal Tito Avenue, the entrance to the school is found in the back of the building. A small park at the side and back supplies a pleasing background for the modern looking structure.

Festivities marking the fortieth anniversary of its founding were held in November of 1977. The relative recency of advanced training for school music teachers, gives the Academy faculty a sense of urgency, because of the large number of qualified music teachers needed for the public schools.

Enrollment

The teacher training program enrolls one-hundred-fifty of the six hundred students studying at the school.

Entrance Requirements

Students must be graduates of a Middle Music School and pass an entrance exam in theory and harmony, solfege, and piano. About forty students are accepted each year out of seventy or eighty applicants.

Curriculum

Theory is taught in a comprehensive musicianship course called "tone setting." Solfeggio, choral conducting and participation in a chorus prepare the student for teaching singing, while piano and a course in classroom instruments, including the Orff Instrumentarium are prerequisite to methodics of music education, which may take place in part in a common school or a music elementary school.

General pedagogy and psychology courses provide a foundation for teaching practices. Each student acquires a philosophical background for training children in citizenship by taking courses in the sociology of Marxism and the sociology of culture. Further nationalistic emphasis is evidenced through an obligatory course in the history of Yugoslavian music.

Clinical Requirements

First and second year students observe and teach music in the common schools. In the fourth year they practice teaching solfeggio in the elementary music school.

Specialization

Students preparing to teach in the common school and the elementary music school study with the Faculty of Music Teaching. Those planning to teach composition, musicology, or an instrument in the Middle Music School study with their respective faculties in the academy.

Screening during the Program

There seems to be no formal screening process during the program, but attendance at lectures, exercises and seminars is compulsory. Teachers in each subject sign index books as certification that the semester has been completed. Without the teacher's signature a student may not apply to take the examination. A certain number of subjects must be completed and passed before enrollment in the next year is permitted. Diploma exams are oral, written, and practical.

TEACHING IN YUGOSLAVIA

Certification

Academy graduates may begin teaching upon receipt of their diploma. After two to five years' experience, teachers take professional exams to validate their teaching credentials.

Employment

Teachers find employment through newspaper advertising. Movement from one job to another is rare and tenure is immediate. Teachers having problems in the classroom may be transferred to some other area of school employment not involving children. Sedition or some equally grave offense is the only grounds for dismissal.

Beginning salaries for elementary teachers are about 4000 dinars ($221) a month and range up to 5000 or 6000 dinars. Through a point system teachers may earn merit pay. They earn points by passing government inspection, having students take prizes, being socially active in organizations like Red Cross, and similar avenues.

Classes in the early grades are thirty minutes long and all others are forty-five minutes, with between 30 and 40 pupils in a class. A full teaching load is 24 contact hours, twenty hours in class and the other four spent in counseling and giving individual help. Teachers are given eleven hours a week for preparation.

Women may retire after thirty-five working years and men may retire when they have been employed for forty. Pensions are automatic for women at age sixty and for men at sixty-five. Sick leave is unlimited and pregnant women are given seven months' maternity leave with half-days free for three more months after the child is born.

School vacations three days long occur around November 29, the celebration of Yugoslavian independence, and May 1, celebrated in all communist countries. In the middle of January schools have a twenty-day vacation. Summer vacations last from about June 20 to September 1.

Each republic has its own textbooks for music or may adopt one from another republic. However the Cyrillic alphabet used in Serbia limits the amount of textbook interchange possible.

Published in Zagreb in 1977, the Croatian language music texts examined are very attractive. They include the Kodaly approach, but also use many instrumental accompaniments. The melodica is given a melody part to play in many purely instrumental compositions. In the most advanced books attention is given tc opera, including rock-opera, musicals written by Yugoslavian composers, and to music concrete and electronic music. Clever illustrations, judicious use of color, puzzles to solve, and a variety of material make these books among the most interesting examined in Europe.

OBSERVATIONS

School reform has been going on in Yugoslavia as in most other European countries. Less structured than in many states, the music teacher training program, nevertheless shows the same trends toward contemporary teaching techniques found in the majority of other lands. Orff and Kodaly techniques are present, but the nearness of Greece and Turkey influences the folk music of the various provinces and an eastern flavor is found both in folk songs and in the popular music called "Yugosound." Because all children have a right to be taught in their mother tongue, and Yugoslavia has schools using thirteen different languages of instruction, uniformity of music curricula is non-existent. The freedom to be diverse, although admirable, is inefficient, because resources must be expended to provide textbooks and curricula reflecting the peculiarities of each region.

Current shortages of music teachers will continue for some time, even though teacher training programs are being added. Both quality and quantity are problems now being addressed by those responsible for the education of music teachers in Yugoslavia, and the future is being approached with enthusiasm.

RESOURCE MATERIALS

Printed Material

Studies of Music. Descriptive bulletin received from the Yugoslav Embassy, Press and Information Section, 2410 California Street, N.W., Washington, D.C. 20008.

Pjevajte i Svirajte. A textbook series for Grades 4, 5, and 6. By Josip Završki and Lovro Županović. Skolska Knjiga, Zagreb, 1977.

Iz Svijeta Glazbe. For Grades 7,8. By Josip Završki, Nikša Njirić, and Lovro Zupanovic. Skolska Knjiga, Zagreb, 1977.

Farmerie, Samuel, "Education in Yugoslavia." *The Clearing House*, November 1972. pp. 145-149.

Interviews

Dejan Despić, Head of Teacher Training Faculty, Academy of Music, Belgrade.

Slobodan Petrovic, Director of Mokranjac Music School, Belgrade

Cvejic Branko, Inspector of Schools, Belgrade

8. AUSTRIA

A land with strong traditions, beautiful scenery, and a proud past, Austria found herself after the war ended in 1945 with a great shortage of teachers. Possibly because of this shortage, music seems not to have been until recently a highly valued school subject. All teachers have been trained to teach two subjects and, even if one of the subjects was music, many teachers elected to teach in the second subject because of heavier teaching loads in music. Now however, with the birthrate low and falling and a backlog of experienced teachers, there is interest in preparing instructors exclusively in music.

In this mountainous country schools in rural regions are still small and the two-subject teacher is a practical answer for supplying instruction to schools serving populations too low to allow multiple classes for each grade. However, urban schools usually employ full-time teachers from the fifth grade level on.

DESCRIPTION OF THE SCHOOL SYSTEM

Public School

All children go to a common Volksschule for the first four grades, beginning in the first grade at age six. Music teachers at this level are rare, and although provinces may suggest one or two music periods a week, the amount of music taught is left to the discretion of the classroom teacher. The majority of teachers tend to begin the morning with a song, omitting formal music study.

After the first four years pupils have a choice of continuing with the general school (Hauptschule) or going to the gymnasium. In general school, attended by about seventy percent of the total enrollment, pupils have music for two periods a week in grade five and one period a week in grades six, seven and eight. From the general school students go to a polytechnic school for at least one year to complete their compulsory nine years of schooling.

Students electing to go to the gymnasium attend the same school for grades five through twelve, after which they may take examinations for entrance into the university or professional schools. In the gymnasium grades five through ten are given two periods a week instruction in music. During the eleventh and twelfth years they may take their choice of arts subjects.

Music Schools

Children may enter community music schools at any age but most enroll somewhere between the ages of eight and twelve. Partially supported by the town or province, these schools charge a tuition fee and provide a four to six year program depending on the instrument being studied.

Six or seven conservatories in the country offer advanced study to those students able to pass their examinations. These conservatories also have the budget partially underwritten by the province or town in which they are located, and charge tuition for the remainder of their financial needs.

Three university level high schools complete the music school heirarchy and are maintained by the state in Vienna, Salzburg and Graz. Students accepted there may study without paying tuition.

TYPES OF TRAINING FOR MUSIC TEACHING

Pedagogical Academies train all types of teachers. A two year program prepares teachers for the elementary Volksschule, three years are required for the Hauptschule, and a four year program qualifies teachers for the gymnasium. Elementary school teachers receive two hours of music instruction a week throughout their program, but because the emphasis is on other subjects examinations in music are not rigorous.

Hauptschule and gymnasium teachers are usually trained to teach in two subjects. Gymnasium teachers who choose music as one of the subjects they wish to teach spend about two years in one of the music high schools or at the pedagogical academy in Innsbruck, and spend the remaining two years preparing another subject in a pedagogical academy of a university.

Recently it has become possible to specialize only in music. This program ending with a Magister of Arts degree is taken at a university level music high school. A four year program qualifies one to teach either vocal-classroom or instrumental music in a gymnasium, including a music gymnasium. Those who wish to prepare for both vocal and instrumental music may spend a fifth year of preparation.

TEACHER TRAINING INSTITUTIONS

High School of Music and Dramatic Art, Vienna

Setting

In a massive building with labyrinthian halls, the high school is just outside the inner city within walking distance of the Opera and the famous Brahms Concert Hall. Formerly the Royal Academy of Music, it contains office suites for each of the faculties, classrooms, and a large concert hall.

Enrollment

Out of the fifty or more who apply each year about thirty students are admitted to the music teacher training program. Total enrollment numbers about one hundred twenty.

Entrance Requirements

Entering students must have a gymnasium diploma from either a general or a music gymnasium. Before admittance each applicant takes a psychological test constructed at the high school.

Musical examinations are conducted by a jury. Candidates are tested first in elementary written theory, after which an assessment is made of hearing ability through dictation, identification of errors, and singing or playing diatonic melodies, intervals, major and minor triads, and rhythmic patterns. In addition students are asked to demonstrate sight-singing skill, play two instruments, one of which is piano, and sing a vocal composition.

Curriculum

Distribution of Studies

Total Program - 4 years		Music Portion	
Music and Music Education	96%	Theory and History	37%
Professional Education	2%	Performance	39%
General Education	2%	Music Education	24%

One course in general pedagogy, taken at the university, and a course in speech and rhetoric are the only non-music courses scheduled in the curriculum.

Courses in Music since 1945, Entertainment Music and Jazz, Music Psychology, and Rhythmics are part of the basic curriculum. Four year music students study European folk music and music ethnology. Elective concentration areas are conducting, performance, rhythmics, music in early childhood, jazz, and music pedagogy. Courses in music sociology, aesthetics, music psychology and history of arts and culture may also be elected.

Clinical Requirements

During one semester in the second year, two hours a week are spent in observing teachers in a number of different schools. Students in the four year program spend two more semesters observing and assisting two hours a week in grades five through twelve.

All students must spend twelve weeks student teaching under the guidance of a gymnasium teacher. Usually this period is spent in the school where the student will be teaching permanently, and a small stipend is paid during the internship.

Specialization

Students may choose areas of emphasis as already described under musical requirements. In addition a student may choose to spread the curriculum over five years, specializing in performance of a major and minor instrument. Finishing this course qualifies the student to teach an instrument at the gymnasium level, usually a music gymnasium.

Those who will be two-subject teachers spend only two years at the high school and study only the basic curriculum.

Screening during the Program

All students must finish the first two years' requirements at the end of six semesters. An exam is given and a first diploma is awarded. This allows a two-subject teacher to finish the other subject in the last two years and then teach in the gymnasium.

Those working on the four year program must pass the first diploma exam before beginning the seventh semester or they are not allowed to enroll. At the end of the four or five year program another diploma exam is given and upon successful completion of this exam the student is awarded the degree Magister of Arts.

Orff Institute, Salzburg

Setting

One of the ten divisions of the Mozartem, the Orff Institute is several miles away from the main Mozarteum building in a suburb of Salzburg. Situated in an old mansion at the end of a long unpeopled lane, the Orff Institute is surrounded by open fields and has a magnificent view of the mountains. A semi-autonomous division, the Institute has its own faculty and gives all its own courses, except for the occasional violin major. String majors take their instrumental work with the string faculty of the Mozarteum.

Enrollment

With a capacity for about one hundred students the Orff Institute has about three times as many applicants as they can admit. Twenty five of the one hundred students are foreigners, mostly Americans, enrolled in a one semester course.

Entrance Requirements

Students must be between seventeen and thirty-five years old, have a physician's certificate because of the large amount of physical movement involved, and take a general music examination. Students are asked to demonstrate proficiency in voice, recorder, piano, and other instruments if played. Entrants are expected to display vocational and personal qualities making them likely candidates for successful music and movement teachers.

A short two-year program is available for people who are already in a profession. Elementary teachers are most frequent applicants, with some candidates coming from nursing or social work. They are required to present the credentials of their vocation and display their ability in movement, vocal, and instrumental skills.

Curriculum

Distribution of Studies

Total Program - 4 years		Music Portion	
Music and Music Education	100%	Theory and History	14%
Professional Education	0%	Performance	65%
General Education	0%	Music Education	21%

Course A is a four-year program for young musicians and dancers who wish to have intensive instruction based on the theory and practice of Carl Orff. Course B is a two-year course extending the training of previously certified elementary teachers, nurses, and others. A special one-semester schedule, Course C, is taught in English for foreigners. All three study plans have approximately the same distribution of courses.

This totally non-traditional training program for teachers provides time to acquire skill in piano, recorder, and percussion instruments, including not only the Orff Instrumentarium, but also the usual orchestral percussion family. About ten percent of the students play another instrument, usually the violin. Movement is constantly integrated with improvised and composed music, and folk music and dances occupy a significant place in the curriculum.

Clinical Requirements

Children come to the Orff Institute for classes and at the same time serve as a laboratory for students learning to teach. A one-month period of training is provided in a kindergarten, children's home, or in music therapy programs.

Specialization

Both in the two- and four-year program it is possible to emphasize music or movement. A third option is to combine the two.

Screening during the Program

The first semester is a probationary semester,

TEACHING IN AUSTRIA

Certification

The high schools of music give the diploma exams and certify students to teach. One pedagogics course is taken under the supervision of the university.

A school inspector visits new teachers in the first and second year. During that period it is possible for the school inspector to dismiss a teacher. From that time on revoking permission to teach is virtually impossible.

Graduates of the Orff Institute are not certified to teach in any of the state public schools. Those graduating from the four-year program teach in music schools, are employed in music therapy, or teach privately. Those in the two-year program are already certified in a vocation and may take their Orff skills back to their jobs, usually elementary school teaching or nursing.

Employment

Teachers are placed by regional government officials. After finishing the music high school a graduate is sent to a school by the regional ministry for a probationary year. New teachers do not often move to another school but tend to stay in the initial position.

Beginning teachers receive around 10,000 shillings ($700) a month, but a single teacher takes home after taxes about 6500 shillings ($455). Every two years teachers receive a 24,000 shilling ($1680) raise for the year. Teachers who are ill receive pay through their social insurance, required of all citizens. State employed teachers may be ill up to one year with no loss of pay, but contract teachers, who are part-time, receive one-half year sick leave. Both men and women retire at sixty-five years of age, but may retire at sixty if they have completed a specified number of teaching years.

Schools have vacation for two months in the summer, two weeks at Christmas, ten days at Easter, one week in February, and in this Catholic country, schools are closed on every Catholic holiday.

Music teachers in the gymnasium are required to teach twenty-three 50 minute periods per week. Regular teachers making the same salary teach only twenty periods as a full load and sometimes as few as fifteen. This has been a major reason for a shortage of music teachers. Many two-subject teachers, although qualified to teach music, have preferred to teach their second subject, because of the smaller work load.

Classes have a maximum of 36 pupils, but efforts are being made to reduce the size to 30 and many already have only 28. Every pupil is furnished a new set of textbooks every year by the state. They are not re-used, but are sent home with the child after being completed.

OBSERVATIONS

A new program of teacher training instituted two or three years ago now allows music teachers to have four years of training in one subject, instead of having to be prepared to teach two subjects as formerly. The curriculum in this new program is forward-looking with time devoted to learning about jazz and entertainment music, music sociology, and ethnomusicology. An attempt is being made, largely through the influence of the Insitute for Music Sociology in the Vienna high school of music to prepare teachers to meet adolescent interests in music.

Some of the most imaginative teaching approaches observed anywhere, are found at the Orff Institute. Nearly every teacher was illustrating concepts in unusual ways, and it was evident that they were searching for new and better avenues to impart musical understanding. Classes usually had six or more students and every moment of time was used efficiently. Although the school begins with Orff approaches there is no hesitation to expand upon his ideas, and to try new methods of teaching.

Since World War II music education in the schools in Austria has not seemed to have had a particularly high status. In elementary schools (Grades 1-4) music is not required and in the upper schools teachers in music are assigned heavier work loads than those in other subjects.

Innovations in a tradition-bound society are slow in reaching the schools. Classes in the public schools and still segregated with girls in one class and boys in another. Religious lessons in this Catholic country are quite acceptable. Orff-trained teachers are not yet certified to teach in the schools, and many of those trained in the Orff Institute go to Bavaria to teach where their credentials are accepted.

The school teacher in Austria can still be very autocratic. Once inspection is passed in the first two years of teaching, there is no further examination. No one, including parents, may visit a school classroom without permission from the Ministry of Education. The only time a teacher sees a colleague teach is during observations made as a student.

The teacher shortage is being alleviated, and as a surplus of teachers accumulates, it is likely that the changes already begun in music teacher training will permeate the music classrooms in the public schools.

RESOURCE MATERIALS

Printed Material

Neuer Studien Plan für die Studienrichtung Musikerziehung. Lehramt an höheren Schulen. Hochschule für Musik und Darstellende Kunst in Wien, 1976.

Sonderabteiling "Orff-Institut." Studienplan (Ausgabe 1977/78). German language catalog for Hochschule für Musik und Darstellende Kunst, "Mozarteum," in Salzburg.

Interviews

Hochschule für Musik und Darstellende Kunst, Vienna

Kurt Blaukopf, Director, Institute for Music Sociology and Music Pedagogy

Eberhard Würzl, Didactics and Methodics

Irmgard Bontinck, Institute for Music Sociology

Orff-Institute, Salzburg

Hermann Regner, Director, Orff-Institute, Salzburg

Harald Goertz, Osterreichische Gesellschaft für Musik, Vienna

Joseph Sulz, School Inspector, Innsbruck

Classes Observed

Franklinstrasse Gymnasium, Vienna

High School of Music, Vienna

Orff-Institute, Mozarteum, Salzburg

9. ENGLAND

Long a democratic country, England reflects its democracy in the diversity of its school systems. Current governmental school reform is bringing more conformity, but there is still a considerable amount of latitude in choice of schools for children and choice of subject emphases for administrators.

An influx of immigrants in recent years has brought with it a change in the school population. No longer it is as homogenous as it once was, and new programs, especially in urban schools which have the largest number of immigrant pupils, are an attempt to meet new needs and challenges.

DESCRIPTION OF THE SCHOOL SYSTEM

One result of the restructuring of the school system is the phasing out of the old Infant and Junior schools. Beginners now enter a primary school at the age of five and at the end of four years are promoted to a middle school where they remain until they are twelve. Secondary school attendance follows for the next six years until the individual graduates at about eighteen years of age.

Schools are supported in three ways. The majority are maintained by Local Education Authorities and are called county schools. Independent schools are fully private schools, supported by private funds, tuition and fees, and are often boarding institutions.

Voluntary schools are funded with a combination of private and public funds. They may exist in and serve the same area as the county schools, and have been established by either a church or some charitable organization. The operating costs of these schools are borne by the Local Education Authority, and no fees or tuition may be charged. The founding organization provides the land and buildings and is responsible for plant maintenance. Assistance for maintenance is available from the State Department of Education and Science in the form of loans or grants. A number of these schools, having grown out of old choir schools, have excellent choral programs.

No school subjects are prescribed except physical education and religion. Therefore music is dependent upon the interest and desire of the Head of the school. Very few primary schools have music specialists, but in some schools music is an important part of the curriculum, with a musically trained class teacher giving all the music instruction.

Middle schools may have music specialists but they too may be classroom teachers trained in music. "Peripatetic" teachers, instrumental teachers who come to the school a day or a half-day a week to give instrumental lessons, are engaged at the discretion of the Local Education Authority. In some communities there are Music Centers, set up by the Authority, where students may have lessons on Saturdays or evenings, sometimes for a fee. Gifted students may be granted scholarships. If the local Authority chooses not to set up music centers or provide instrumental teachers, the music student must go to a private teacher for training. About 5% or 500,000 children study instruments in middle and secondary schools.

Secondary schools also depend upon "peripatetic" teachers for instrumental teaching, but the majority of the secondary schools have one or more music specialists. Music is usually a part of each student's schedule for two or three years of the secondary school period. More music may be elected if the school has enough offerings. Those wishing to go on to higher music study prepare for 0 level or A level examinations, which are presented as qualification for entry into higher education. 0 level classes meet six periods a week, while A levels are scheduled for three periods.

There are a very few specialist music schools which begin at an early age to prepare gifted children for a professional career. To a democratic society, the idea of special schools for the gifted seems elitist, and there is a reluctance of Local Education Authorities to authorize something not available for all.

TYPES OF TRAINING FOR MUSIC TEACHING

Music specialists who will teach classes in music at the primary or secondary level may enter the profession through a variety of routes. One avenue is to enroll in a College of Education. A three-year term qualifies a person to teach any subject, but in practice usually only those who have elected music as a major or secondary course of study teach music.

Future music teachers may also enroll for three years at one of thirty-two universities offering a major in music. After receiving a university degree they must spend a year in a university School of Education or a College of Education to become qualified teachers.

Three years at a College of Music culminating in a music degree is the route chosen by most instrumental teachers. They may teach in a school part-time after graduation, usually as "peripatetic" teachers, but are not qualified teachers and are not eligible for their pay scale. To qualify they must also spend a year in music education study.

TEACHER TRAINING INSTITUTIONS

School of Education, University of Reading

Setting

Set in a Victorian building, the department of music is part of a complex of buildings around a courtyard. Fireplaces, now unused, French doors, and unexpected twists in halls and stairways contribute to the quaintness of the atmosphere. One of only two institutions offering graduate courses in music education, the Reading School of Education music department plays a prominent role in music teacher education.

Enrollment

Between twenty-four and thirty-five students are admitted each year for the one year course. Two full-time faculty members and several part time teachers administer the program.

Entrance Requirements

All applicants must have a three year university degree or an equivalent such as a diploma from a College of Music. The department administers an extensive test in an individual interview in which applicants are asked to sing, play the piano, read at sight, harmonize and transpose. The school is concerned about the student's practical ability to use music in an educational setting.

Curriculum

Distribution of Studies

Total Program - 1 year		Music Portion	
Music and Music Education	75%	Theory and History	0%
Professional Education	25%	Performance	10%
General Education	0%	Music Education	90%

The year is divided into three eight week terms. The first and the last term are tutorial in nature, with small groups meeting for instruction. The middle term is practical and is spent in the schools.

Music study takes place four afternoons a week and on four Saturday mornings during the term. On Saturday instruction is offered on recorder and string class. Monday is devoted to singing, keyboard, and conducting.

study given in groups of two for forty minutes. Tuesday afternoon is research oriented, Thursday and Friday are spent in instruction on classroom methods demonstrations, and observations. Mornings are spent in professional education study and Wednesdays are free for school visits and tutorials. The summer term includes a practical exam in brass, keyboard, singing, etc. and some time is devoted to contemporary educational practices. It must be remembered that the year is based upon a three-year degree which could have been taken almost totally in music, either academic or performance, or could have been divided between music and another subject.

Clinical Requirements

In the middle eight week term students are in the schools observing and teaching trial lessons.

Specialization

All students take the same course, which prepares them to teach at the secondary level.

Screening during the Program

Because of careful screening at entry it is rare that a student does not succeed in finishing the year's program.

Bulmershe College of Higher Education, Reading

Setting

A new school, with modern buildings dating since 1964, Bulmershe College is set in open fields and woodland on the outskirts of Reading. It was built as part of the great period of educational growth which took place in the last twenty years. Now because of the falling birthrate there is already an over-supply of teachers and some schools are closing or merging with other institutions. Four years ago there were 162 colleges of education. Now only 82 remain.

Enrollment

At Bulmershe the student body which was formerly about twelve hundred is dropping to a projected enrollment of a thousand, and it may become even smaller in the next few years.

About fifteen students each year enter as prospective music teachers, making a total of approximately forty-five or fifty undergraduate music majors. Another twenty-five music students are enrolled in the one-year professional course leading towards a teaching certificate in Middle School Music or "parapatetic" instrumental teaching. These students come with diplomas or degrees from universities or music colleges. In addition about fifteen students who are already teaching under an old two-year teacher training program are on campus one day a week for a year and a half as they convert their instructor rating to a qualified teaching certificate.

Entrance Requirements

All students in Britain apply to a central clearing agency for the college of their first, second, or third choice, and the school is obligated to interview all candidates who give Bulmershe College as their first choice. Students are interviewed by and must be acceptable to both the music and the education faculty. Entrants to the Bachelor of Education course majoring in music are asked to present two A level subjects from secondary school, one of them normally being music.

In the music department the student is interviewed and assessed in a major instrument, keyboard facility, sight singing, auditory ability, and musical understanding. In education the interview is conducted with the idea of discovering the applicant's potential as a teacher. About seventy percent of applicants are accepted.

Curriculum

Distribution of Studies

Total Program - 3 years		Music Portion	
Music and Music Education	37%	Theory and History	40%
Professional Education	41%	Performance	20%
General Education	22%	Music Education	40%

The above figures are approximate deduced from a rather general catalog description. Since graduates of this program are theoretically certified to teach any subject, they have, particularly if they choose to teach in primary or middle school, a broad range of subjects to cover. Music subjects such as history and theory tend to be survey courses.

Total Program - 1 year		Music Portion	
Music and Music Education	90%	Theory and History	0%
Professional Education	10%	Performance	25%
General Education	0%	Music Education	75%

Piano, guitar, teaching of music reading, school repertoire, conducting, methodology, voice, and use of BBC programs in school are among the subjects covered in this course.

Clinical Requirements

Three year students spend the entire third year in methodology and practical experience. Fifteen weeks are spent observing and working in three different schools.

For those in the one year course a one week observation period begins the school year. Thereafter at least one day and sometimes a day and a half is spent teaching and assisting in a school. In the middle term this weekly visit is supplemented by three weeks full time in the school, and the entire seven weeks of the final term is spent in the school teaching under supervision.

Specialization

Undergraduates may in the student teaching year choose primary school or middle school as their vocational sphere. On the one year program students may choose to specialize either in middle school class music teaching, or in instrumental teaching with a view to becoming qualified "peripatetic" teachers.

TEACHING IN ENGLAND

Certification

Official certification to teach is given by the Secretary of State, who delegates his authority to the universities training teachers. Teachers are certified to teach any subject to children ages three to eighteen. No subject including music carries a special certificate. Certificated teachers are called qualified teachers; however, it is possible to teach without being a qualified teacher. Private schools may employ teachers without having to meet any state qualification standards.

About fifteen years ago the training period for qualified teachers was lengthened from two years to three. Many of the two year teachers are still teaching, and for them in-service training is recommended. A released time system whereby they can spend one day a week at a teacher training institution has given them opportunity to meet the new standards while continuing to teach.

After finishing the teacher training course a teacher must spend a probationary year in a state school to validate the certificate. Performance is assessed by the Local Education Authority, who can if they have questions call in a National Inspector. Although National Inspectors may visit all new teachers, in practice they usually visit only those not achieving very well. Probationers having problems may be moved to another school and probation extended for a year or two. Contracts also may be terminated, but the teacher has the right of appeal.

Employment

Before a designated date all Local Education Authorities notify teacher training institutions of any vacancies they have for probationers. The teacher training schools inform their graduating students, who then apply to any Local Education Authority having a position they desire.

After the first validating year teachers may move by answering newspaper advertisements and applying directly to the school having the vacancy. In the past teachers changed positions frequently, often term by term. However, with the teacher shortage over, faculties are becoming much more stable.

Starting salaries differ from one area to another. In London it is at present 2697 pounds ($4900) a year. London teachers also receive an extra cost of living stipend. Maximum basic salary is about 10,185 pounds ($19,400).

There are five different pay scales in use. The first is basic or regular scale. In the second, which is a merit scale, the headmaster or headmistress decides who should get merit pay and the Local Education Authority concurs or denies the recommendation. Administrators are on a third scale. The fourth scale is adjusted to the size of the school. School population determines how many head teachers with administrative responsibilities can be employed and also determines the number of positions available for higher scale pay. Lastly, the amount a person is paid is in part determined by the subject taught. Generally English, maths, and sciences rate the highest remuneration.

The first few weeks of sick leave are at full salary. For a longer period the teacher goes on half pay, and if the illness if prolonged the medical officer can invoke a medical pension.

Maximum retirement age is sixty-five, but on can retire early. It is possible for a woman to retire upon having a baby. Pensions are based on the salary of the last three years of service.

Schools must meet two hundred days a year and must be in session for at least three hours a day, but most schools meet about five to five and a half hours each day for a total of twenty-five to twenty-seven hours a week. Forty class periods a week are usual in secondary school where most music teachers are employed. The teaching load varies from district to district, but a full-load is somewhere around thirty-two periods a week. Periods are thirty-five minutes long, but music is often taught in longer double periods twice a week. Theoretically music should be five percent of the curriculum, but outside London, which has one music teacher for every 450 pupils, it can be much less than that. Ensembles and rehearsals are usually not a part of the school day, but are held in the morning before school begins or at the noon hour.

Schools, especially primary schools, tend to be fairly small with no more than three hundred pupils. To be designated a school, the enrollment must be at least five, and it must be inspected and registered. Anyone meeting those criteria may organize a school.

Classes may have no more than forty pupils, but attempts are made to keep them smaller. Between twenty-five and thirty-five children in a classroom is usual.

Financial cutbacks have already affected the amount of music instruction being offered in some schools. One primary school recently reduced music classes from two times a week to one. The class teacher using BBC instructional material was needed elsewhere because of staff reductions.

A weekly series of music lessons prepared and shown on television by the BBC is an integral part of music education at the primary level. Each unit includes teachers' manuals, and attractive student books for preparation and follow-up of the broadcast. Because of the lack of trained musicians in the classroom, much of this material is designed to motivate creative composition or to enhance listening. Orff instruments, which are available in the majority of schools in Great Britain, are frequently incorporated into the learning material. The Kodaly method because of the expertise and sequencing needed is used infrequently.

Teacher Centers located in various strategic areas provide classroom teachers with resource material and ideas. After school and Saturday workshops, a mimeographed idea magazine, a library, and trained personnel help to fill the gaps of the musically deficient teacher who seeks help.

In secondary schools one can find a great variety of musical experiences being offered, from multi-media approaches and musico-dramatic studies, to pop music ensembles and traditional music theory and history.

OBSERVATIONS

At present teacher training in Great Britain is in a general upheaval caused by the decline in the number of school-age children. It is projected that no more than seven or eight hundred new music teachers will be needed in the next ten years.

Three philosophies, or approaches to music education seem to be emerging in British schools preparing teachers. One segment seeks to meet the problem of adolescent interest at its source by offering instructional emphases in jazz and pop music. Another takes the tack of working in sound exploration, utilizing creative efforts at improvisation and composition in music concrete, Orff instruments, tape techniques, and similar materials. The third continues the status quo in its traditional approaches.

The training of music teachers also seems to be fragmented. By separating teacher education totally from basic musical education, it becomes difficult to integrate the pedagogical process with the individual's own acquisition of musical skills. The musician with the vocational goal of teaching music does not always find a relationship between musical studies and the vocational goal. It remains for those supervising the one year of teacher training to integrate musical education with teacher education, and a year, according to some of those working in teacher education, is too short a time to acquire skills needed in the classroom, i.e., functional keyboard skills.

Musical learning at the lowest level in the primary school is left to a class teacher, who may not be a trained musician. By the time a student has opportunity to study with a specialist in the secondary school much valuable time has been lost in capturing the child's interest in music and in acquiring reading and hearing skills most easily learned at an early age.

Opportunity to learn to play an instrument varies greatly from one education authority to another. Not all instruments are offered in every authority, and in some schools instrumental opportunity is almost non-existent. Instrumental teachers are often given less than sixteen hours employment, to avoid paying them as full-time permanent employees. Poor pay and the need for more than one job makes instrumental teaching a rather inferior vocation.

It would seem that both future amateurs and professionals suffer under the present system. Unfortunately, in a democracy where equality of opportunity is highly prized, often opportunity instead of being offered to all may be denied to all, to the especial detriment of the outstandingly gifted. A recent report funded by the Gulbenkian Foundation takes cognizance of the factors discussed above, and suggests various avenues for the improvement of music training in Great Britain. How the report will be implemented remains to be seen.

RESOURCE MATERIALS

Printed Material

Training Musicians: A Report to the Calouse Gulbenkian Foundation on the Training of Professional Musicians. 1978. 98 Portland Place, London WIN 4ET.

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University of Reading, Prospectus of the School of Education, 1978/79.

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Interviews

University of Reading

Anthony Kemp, Lecturer, College of Education
Arnold Bentley, Reader, College of Education
Peter Wishart, Lecturer, Department of Music

Frimley Schools

Pauline Abbott, Headmistress, Grove County Middle School
Sylvia Finding, Headmistress, Grove County Primary School

Maiden-Erlegh Schools

Paul Mundy, Head of Music, Secondary School
John Stevens, Inspector of Schools, London
John Hosier, Head of Music Education Division, BBC
David Robinson, Academic Tutor, Royal Academy of Music, London
John Winter, Acting Head of Music Education, London Institute of Education

Classes Observed

Frimley School System

Maiden-Erlegh School System

PART II

A short overview of the American school system and a general description of music teacher training in the United States is followed by a more detailed look at nine representative institutions preparing musicians to teach in the public schools of the various United States.

10. MUSIC IN AMERICAN SCHOOLS

Any description of music in the schools of America must cope with the diversity and variability of American education. There is the matter of scope and dimension in a country spanning the North American continent with 220 million inhabitants. Second, and a more important factor is the existence of local control in American education, allowing for great diversity.

Types of Schools

Most American children attend public schools supported by tax revenues. Local school districts may be organized to serve towns, cities, counties, or large metropolitan areas and are operated under local and state laws. In this context state refers to one of the fifty states and not to the federal government.

Private schools are institutions supported by tuition collected by their organizers. Privately supported schools have proliferated in recent years and are often founded to serve the special interests of certain citizen groups. Such schools are licensed by the state when they meet minimum educational standards. Private schools may offer a certain homogeniety of environment based on socio-economic level, racial balance, or religious preference.

Parochial or church-sponsored schools are prevalent in the United States with the various Catholic schools comprising the largest number. In the last five years numerous other church groups have founded their own schools; many are fundamental Protestant groups who teach a literal interpretation of the Bible within the context of the curriculum.

Organization of the Schools

Most American children have the opportunity to attend tax-supported kindergartens at the age of five. If the local community does not have a kindergarten program the child begins school at age six. It is usually compulsory to begin by age seven, although Pennsylvania allows children to wait until eight years of age. Public supported education is available in all states through the completion of grade twelve and students are required in most states to remain in school until they receive a high school diploma, reach age eighteen, or get a working certificate at age sixteen.

After World War II many American schools turned to a 6-3-3 type of school organization. The first six grades were elementary school, the second three grades were called junior high school, and the last three were designated senior high school. The last thirty years has seen many variations in the structure. In many communities some type of three-part plan will be visible. Among the popular approaches taken are: K-6, 7-8, and 9-12; or K-4, 5-8, and 9-12; grades 5-8 may be called the middle school. In one community visited all sixth grade students are housed together in several centers to facilitate racial integration. And in some school systems it is apparent that certain aspects of school organization are a result of school building programs. As new buildings are added older structures receive new labels.

Who Teaches Music to Whom?

In most states music is taught by both general classroom teachers and music specialists in the elementary school and by only music specialists in the secondary school. A music specialist usually has a degree in music from a college or university and has been certified by the state. Classroom teachers are most often certified to teach the total curriculum in grades K-8 and may have minimum qualifications in music education. Although numerous school systems have music specialists in their elementary schools, and several states require this, the majority of schools depend on the classroom teacher for music instruction.

Middle schools (grades 5-9) or junior high schools (7-9) frequently employ specialists because this is where the elective instrumental and vocal program often begins. Some states require minimum experiences in music for pupils in grades 7 or 8 thus creating the need for a specialist.

Because of the importance attached to music performance in the secondary school, almost every high school will have a special music teacher, and when feasible a specialist in instrumental music and another in vocal music. In large high schools the number of ensembles and courses offered may require the services of several staff members who bring various specialties to the curriculum.

General Music Curriculum

Where elementary music specialists are employed each class will probably receive one or two periods of music instruction per week. Many music specialists are expected to initiate music activities on their visits to the classroom and leave plans that the classroom teacher may implement on intervening days. Most elementary periods are about 30 minutes in length but classroom teachers may choose to use music in the teaching of other aspects of the curriculum and devote a few minutes to music intermittently throughout the day. Some school systems employ at the elementary level one music specialist whose duty it is to act as a facilitator helping classroom teachers incorporate music into the day.

To discuss the curriculum content of the elementary class is to mention every type of approach known. Since the 1960's when the Orff and Kodaly approaches became synonymous with "contemporary music education" the elementary music curriculum has been in a constant state of flux. Music textbooks seem to point to the teaching of musical concepts through the use of many methods. Local or state courses of study emphasize grade or age-level goals rather than specific methodology. But it is apparent that numerous schools have embraced specific methodologies to the exclusion of others. Some of the curriculum emphases that can be found somewhere in the United States are: exploration of sound, Kodaly, Orff, Dalcroze, Suzuki, individualizing, group instruction in guitar, piano, organ, harp, recorder, nonwestern music, creative movement, electronic music centers, and related arts projects. Textbooks, which may be at the core of the curriculum, are published by private, profit-making companies. A great variety is available with a dozen or more series on the market. Competition to persuade a large district to adopt a series is keen.

Generally, non-elective music classes are offered through the seventh or eighth grade one or two periods per week and are less frequently encountered in the upper levels of the secondary school. In the middle school (grades 5-8) general classes include many of the activities available in the elementary school. However, music centers for small groups and individualized instruction are popular at this age level and classroom instruments and group instruction on guitar, recorder, and keyboard are featured. Many of the texts available stress listening techniques and various approaches to understanding music literature.

In the senior high school (9-12) most music classes are elective and may meet daily. But general music instruction may be labeled "Music Appreciation" or "Music Theory and Appreciation." There are also a number of schools offering related arts or humanities courses where music is included.

In most American high schools non-performance courses available to the general student are few in number.

The Elective Music Curriculum

The instrumental student usually begins to receive instruction in the fourth or fifth grade. Within a few weeks small ensembles, bands or orchestras are formed and the student is initiated into the school music performance world. A wide variety of instrumental ensembles exists in almost every American school and performs at every conceivable level of proficiency. Students buy or rent clarinets, trumpets, or violins from music stores and often borrow or rent tubas, bassoon, or cellos from the school music department. Lessons are frequently offered in homogeneous or heterogeneous classes once or twice a week, and more rarely on an individual basis. In public schools there is no fee charged for this instruction and the teachers are members of the regular school instructional staff. One teacher is often expected to start beginners on all instruments. As students become more advanced many take private lessons at their own expense from specialists on their instrument. In some school districts instrumental instruction is offered during the summer vacation period with additional compensation for the instructor.

Students are selected for instrumental instruction largely on the basis of interest and motivation. Very few schools administer published aptitude tests but a larger number give short, promotional talent tests supplied by musical instrument companies. However, most interested students are given an opportunity to try an instrument.

Beginning after World War I and continuing with scarcely a missed beat to the present day, the marching and concert wind band often dominates the

American school music scene. With the Fall football season as its raison d'etre the high school marching band often seems to be program unto itself. The schools usually furnish funds for music and most instrumentation, but parent groups and the students may spend enormous amounts of time and money in the support of the band's total program. Long daily rehearsals, perhaps beginning in the summer, prepare for a schedule that can include elaborate half-time spectacles at inter-scholastic football games as well as appearances at professional football games and marching band contests that exist independently of athletics. Concert band is emphasized after football season ends in November and can provide musical experience for its participants on a high level. Many directors view the marching band as an important public relations vehicle which permits them to promote other portions of their program that they deem more aesthetic.

Vocal ensembles of all types are found in the schools at all levels, but formal choral performance is usually minimized in the elementary school and given greater attention at the secondary level. Some excellent middle and junior high choral groups can be found in schools with highly motivated and capable instructors. It is more common to find highly developed choral programs in the high school, often meeting on a daily basis, and it is almost impossible to find an American secondary school that does not possess at least one elective choral group.

Because of a paucity of string instruction in many areas of the country, orchestras are outnumbered by bands and choruses. Where there are excellent orchestras there are committed teachers who have won strong school and community support. It should be mentioned that most secondary schools schedule the rehearsals and instructional periods of the performing groups within the regular school day.

A wide range of musical literature comprises the repertoire of both instrumental and vocal performance groups. In the past decade school groups have performed all types of popular music leading to the eventual establishment of separate groups which may be designated "Stage Band," "Pop Choir," or "Jazz Ensemble."

In the secondary curriculum many schools offer music theory and history as credit courses. Certain schools are able to schedule a sufficient number of music courses to offer a "music major." Students who qualify for this option usually plan to enter a university music school and may be able to matriculate with advanced standing.

Alternative Schools

For many years the New York City Board of Education has offered study in music and art, along with general studies at its High School of Music and Art. In recent years certain cities have identified specific schools as having music and/or art centered curricula. Federal funds have been released to school districts proposing special programs. Unfortunately, many of these unique projects are short-lived because funding is not maintained after the period of development.

Magnet Schools for the Arts in various sections of the country have helped create opportunities for music and the arts in the schools. Here the curriculum may be infused with the creative arts to produce an integrated educational experience. Magnet schools have assisted in balancing the schools racially, by literally drawing students of different races and backgrounds to a certain school with a unique curriculum.

The Music Educators National Conference

American music education is strongly influenced by the MENC, an organization of over 66,000 members. Each state has an affiliated organization and there are regional and district units. The fifty state associations have considerable autonomy and reflect the interests of their constituents. Music festivals and competitions are organized under the aegis of the regional and state organizations and help shape curriculum, repertoire, and standards of performance in the individual schools. Festival performing groups on the regional and state level, contests, and professional publications assist in bridging the gap that could exist between east or west or north or south. The Music Educators Journal and the Journal of Research in Music Education inform the profession of trends, research results, and prevailing practice in the field. Affiliated organizations exist for choral directors, band directors, string teachers, and jazz educators. Each interest area helps structure the conference programs that are scheduled regularly on the state and national level.

Ancillary to the Schools

Many colleges and universities have pre-college level preparatory music programs that make music instruction available to the interested student on Saturdays and during late afternoon and evening hours. Music department faculty and advanced students serve as teachers and provide not only lessons in voice or on instruments, but also classes in music theory and history and ensemble experience.

City, county, or district youth symphonys, bands, or choruses are important motivators where they exist. The most capable students are accepted into these highly proficient groups after competitive auditions and usually receive superior training under outstanding conductors.

In every town and city there are musicians who teach instrumentalists and vocalists for a fee. They teach in their homes, in rented studios, in studios owned by music stores, and in the homes of the students. Many of these teachers are also employed in the schools and provide a service to the community and at the same time add to their incomes in the capacity of studio teacher. Others in this field are professionals who prefer this approach to music education. No certification is required for this type of teaching nor is there any state certification necessary for teaching in universities, even for the preparation of public school music educators.

The music education of the child is affected by many additional influences such as television programs, church music education, and the musical life of the home. The pervasive influence of television programs such as "Sesame Street" is difficult to measure, but many elementary schools include the show's songs in the school day. These songs are written mostly in the popular style associated with pre-teen commercial entertainment music. Several religious denominations have well-structured graded choir programs that combine musical learning with religious training. Finally, the home contributes to the total musical life of the child by providing either a rich or poor environment with all gradations in between.

Summary

Music education in American schools is varied and as diverse as the population. Because of local and individual state control schools reflect geographical regionalism and the educational philosophies of their elected and appointed leaders. General music is offered in most elementary schools and is most frequently taught by the classroom teacher. However, school systems with the financial resources and the desire to have a comprehensive music program can be found which employ elementary specialists at a ratio of one teacher to each 400 or 500 children. Secondary music teaching is usually in the hands of certified music specialists.

Most schools have one or more vocal ensembles and almost every secondary school has a wind band. Orchestras are less visible, but are found where a strong commitment has been made by a capable string teacher. The wind band tends to dominate the American music education scene with its appeal to both the ear and the eye. Colorful marching units are powerful recruiting aids leading to a perpetuation of the medium from year to year.

While it is not possible to describe adequately the music curricula of American schools it might be worth noting that critics exhibit concern over a pre-occupation with performance goals at the sacrifice of musical understanding. An emphasis on comprehensive musicianship was initiated several years ago to focus the teacher and learner more on the musical content of repertoire rather than on performance results.

The American school music program has become an important part of the educational scene since it was introduced into the Boston, Massachusetts schools in 1838. The observant American music educator would endorse enthusiastically the progress made but acknowledge that there are distant goals yet to be attained.

11. THE EDUCATION OF MUSIC TEACHERS IN THE UNITED STATES

In every state there are tax-supported colleges and universities that have music schools or departments with programs leading to certification as music teachers. But many privately funded colleges and universities are also accredited for music teacher training. Large public and private institutions with impressive internationally known faculties co-exist with small schools that function effectively with minimal resources.

Accrediting Associations

To insure adequate standards of instruction, a system of voluntary accreditation has evolved in the United States. For example, accreditation applicable to music study and the preparation of music teachers comes from the National Association of Schools of Music. The member schools of the NASM are obligated to adhere to standards of admission, retention, and graduation that are arrived at in national conferences, administered by a professional staff, and inspected and evaluated at specified intervals by peers from NASM approved schools. Regional accrediting associations examine and evaluate the total institution while agencies such as the National Council for Accreditation of Teacher Education focus on specific programs.

Entrance Procedures

Applicants for music teacher education programs should be graduates of accredited secondary schools. As a condition of admission most universities require the submission of scores on one of the tests devised and administered by the Educational Testing Service of Princeton, New Jersey, a non-governmental company. The two tests widely used are the American College Test and the Scholastic Aptitude Test.

Tuition and Fees

The costs of higher education vary greatly from school to school, but in general it is less expensive to attend a state school than a private one. State schools are subsidized by tax monies while private institutions are supported by students' tuition and fees, supplemented by gifts from alumni, industry, and philanthropic foundations. A survey of several state schools in 1977 found tuition ranging from $648 to $1263 per year for instruction, not including room, board, or books. The tuition at the private school visited in this study was $1930 which represents a fairly moderate fee for a private university. It should be added that all state schools charge substantially higher tuition for out-of-state residents.

Curriculum

The influence of accrediting associations has brought a measure of consistency to undergraduate music education curricula. Most music education majors can expect to study music theory for two years, music history for one year, and applied music during the entire program. They will participate in ensembles and spend about one-third of their time studying other areas of knowledge. Professional education and student teaching are included in all programs.

Distribution of Studies

In this report the music curriculum is divided into three categories: music theory and history, music performance and conducting, and music education. Music education includes vocal and instrumental methods, instrumental classes (secondary instruments), class piano (keyboard musicianship), and student teaching. Professional education includes only courses taught by college of education faculty with no music faculty contact.

Grading Practices

In all of the schools described in this report a four point grading system is employed. Letter grades are given a numerical equivalent as follows: A = 4 (Excellent), B = 3 (Good), C = 2 (Fair), D = 1 (Poor), and F = 0 (Failure).

Credit Hours

American Universities generally assign credit to course work on the basis of the number of hours of class time involved with consideration of preparation requirements for the course. When an institution divided its year into quarters, courses earn quarter hours. A three quarter hour course will generally require three clock hours of instruction per week for ten weeks for a total of thirty clock hours. If the year is divided into semesters, semester hours are earned. Thus a two semester hour course will meet for two clock hours of instruction weekly for fifteen weeks or thirty clock hours. The three hour course in the quarter system equals the two hour course on the semester plan.

TEACHING IN THE UNITED STATES

Certification

In the United States the certification of public school teachers is controlled by the individual states. There is no national certification. Thus, private or public institutions desiring to prepare music teachers must adhere to state standards and regulations. There are reciprocity agreements among over one-half of the states which may indicate a trend towards a national certificate.

In many states a systematic schedule of inspection by state officials is conducted to determine if state requirements are being met. When an institution is placed on the "approved list" its graduates are certified by the state without an examination of students' individual transcripts. While it is possible for a prospective teacher to apply directly to a state office, most states are encouraging the "approved program" approach involving teacher training institutions directly in the certification process.

Employment

Teachers are under contract for an academic year that consists of between 180 and 200 days. The year will extend from September 1 until about June 15 with vacations at Thanksgiving, Christmas, Easter and other religious and national holidays. School is in session for five days per week with an average of six hours per day.

School teachers are compensated for teaching nine or ten months on the basis of a salary schedule that applies to all faculty. There are minimum and maximum salaries for a bachelors degree (four years preparation), masters degree (five years preparation), and possibly for sixth year preparation and the doctorate. With each year of service and each advanced degree or portion thereof, the teacher moves up the salary ladder.

Tenure laws that have protected teachers in most states for many years have been modified in the past decade. A tenure law is designed to protect teachers from unfair dismissal. Under most tenure laws, teachers with three years service can be removed from their positions only for proven incompetence, inefficiency, immorality, insubordination, or conviction of a felony.

For many years the standard retirement age for teachers in the United States was sixty-five or seventy. Recently in many states retirement has become possible at any age after thirty years service. With the recent decision of the federal government to prohibit mandatory retirement for its employees at age sixty-five significant changes in all retirement criteria may be realized.

12. THE UNIVERSITY OF OREGON

The University of Oregon is located in the city of Eugene, a thriving urban center of about 93,000 population near the southern end of the fertile Willamette Valley. The campus, on the level valley floor, offers inviting glimpses of the surrounding mountains complete with snow-capped peaks.

The university enrollment of about 16,000 includes a School of Music of approximately 450 music students soon to be housed in an enlarged facility, part of a major building program. Music education majors, preparing for instrumental or choral teaching in the schools number about 75% of the music enrollment. There are thirty-seven full-time faculty.

Entrance Procedures

Entering students are auditioned in their primary area of voice, instrumental performance, or composition and take a diagnostic placement examination in musicianship. Candidates who are successful in their audition become eligible for admission and are admitted on a first-come-first-served basis subject to available space.

Admission to Music Education

At least seventy of a required one hundred eighty-six quarter hours must be completed before the student can apply for formal admission to the Professional Teacher Certification Program in Music. An evaluation form is sent to the student's instructors with a request to rate the student on a sliding scale from Superior to Poor with respect to musical, personal, and professional competencies. In addition to consideration of faculty ratings an interview by the Music Education Committee is evaluated. Prior to the interview the applicant must prepare a one-page resume including information about educational background, leadership experience, past honors and awards, work experience, music experience, high school and college grade point average, and performance medium and level. Highly structured interviews are limited to ten minutes during which the candidate will present a two-minute vocal or instrumental performance, give a verbal rationale for choosing music as a vocation (2-4 minutes), and answer questions (4 minutes). Instructions regarding the interview state that the committee is as interested in how the applicant spends the time as in what is said.

As a result of faculty evaluations and the interview, applicants may be advised to choose a field other than music education or be required to take additional courses to remedy deficiencies. Of the twenty-five to thirty-five students who apply for formal admission annually, extra course work is suggested for from five to ten students; rarely are more than two applicants counseled to leave the program at this point.

Curriculum

Distribution of Studies

Total Program - 186 Quarter Hours		Music Portion - 118 Quarter Hours	
Music and Music Education	62%	Theory and History	43%
Professional Education	8%	Performance	26%
General Studies	30%	Music Education	31%

Clinical Requirements

Two music education courses provide field experience prior to student teaching. "Orientation to Music Education" includes visitations to different schools throughout a ten week term. After observation of classes and rehearsals the students engage the teachers in discussion. "Music Education Practicum" is a three credit course that allows one credit for each two hours of work per week in the schools. Every music education major receives student teaching experience at both elementary and secondary levels. While instrumental majors complete their experience in one quarter, general-vocal majors are scheduled half-time for two quarters.

Specialization

Music Education students may specialize in instrumental or choral-general music, or with some curricular modification meet the special requirements for a combined choral-instrumental degree. Such a degree requires acquisition of credits in both choral and instrumental ensembles, teaching techniques, and performance studies.

The School of Music has recently designed a degree program to provide training for working with the exceptional student and another is Adaptive Music Education which satisfies the state requirement for Handicapped Learner Endorsement. These programs should be implemented in the near future.

Screening

Although little attrition is evident in the music education program among those admitted to the Professional Certification Program, an on-going monitoring of the student is maintained. Even during the student teaching term it is occasionally, perhaps once every two years, deemed necessary to advise a student out of the program.

TEACHING IN OREGON

Certification

Graduates of the School of Music teacher preparation programs are eligible for a Basic Teaching Certificate (pre-primary through grade twelve) which is valid for not more than three consecutive school years from the date of issuance. This certificate may be renewed once for an additional three year period of not more than three school years upon completion of twenty-four quarter hours of applicable upper-division or graduate credit. The Standard Music Teaching Certificate, valid for five years, is issued upon completion of an approved masters degree or forty-five quarter hours of advanced work with twelve of the additional hours in music education. A Standard Certificate is renewable when the holder has taught successfully for one year during the life of the certificate.

Employment

The minimum salary paid to a music teacher in Eugene, Oregon holding a bachelors degree was $10,457 in 1977-78. After successful teaching through a three year probationary period a teacher may be awarded tenure. Retirement begins at age sixty-five and the state retirement system includes participation in social security. The state authorizes ten days of sick leave per year which can be accumulated according to individual district policy. In Eugene, Oregon there is no limit to the number of days that can be accumulated. However, the state permits the transfer of only ten days from one district to another.

OBSERVATIONS

The music education majors are being exposed to current methods and approaches and have a wide range of ensembles available for participation. In addition to the usual array of bands, orchestras and choruses, there is the "Collegium Musicum" on one end of the historical plane and "Synthesizer Techniques" with a Moog Synthesizer on the other.

A wide acquaintance with a variety of school music situations is very useful for the prospective music teacher and this need os met with what appears to be an exemplary observation course "Orientation to Music Education." The Winter Term 1978 Syllabus lists thirteen different school visits in addition to an assignment to judge choirs at the District Choral Festival and ensembles at the State Ensemble Festival. An Artist in Residence Program, a Magnet Arts School, and a Humanities class were on the agenda providing glimpses into important aspects of teaching music and the arts. This type of field-based course with its many scheduling problems consumes much faculty time and effort. At Oregon an area music educator serves as the field coordinator and thus relieves the music education staff of a heavy responsibility.

The Magnet Arts School, within walking distance of the School of Music, gives the faculty and students easy access to involvement with this type of unique music program. The music teacher in this school and the instructor in an elementary school with an individualized music program cooperate fully with the University in its clinical offerings.

For over a decade the University of Oregon has offered a music study program in Europe. Currently this Center for International Music Education is located in Reading, England offering a full year of study to seniors and graduate students. Participants are exposed to pedagogical practices of various European countries, become aware of the cultural heritage of other peoples, and earn graduate or undergraduate credits.

RESOURCE MATERIALS

Printed Material

University of Oregon General Catalog 1977-78

Teacher Standards and Practices Commission, 32-200 Teaching Certificates.
Salem, Oregon: Oregon Department of Education, 1975.

Interviews

Morrette Rider, Dean of the School of Music

Lois N. Harrison, Assistant Professor of Music

Joy Hodgen, Music Teacher, McCornack Elementary School

Kathleen L. Pengelly, Music Teacher, Magnet Arts School

Gary M. Martin, Professor of Music

John C. McManus, Professor of Music

Observations of Music Classes

McCornack Elementary School, Eugene

University of Oregon

13. CALIFORNIA STATE UNIVERSITY AT FRESNO

In the California system of higher education there are nineteen institutions in the category known as State Colleges and Universities. The California State University at Fresno with an enrollment of 15,000 is one of the schools offering programs leading to certification as a single subject music teacher. It is located in the San Juaquin Valley near the geographical center of the state. Fresno has a population of about 177,000 with much of the surrounding area devoted to agricultural endeavor. Almonds, raisins, and year-round vegetable crops originate here and are distributed nation-wide.

Entrance Procedures

Only the upper third of high school graduating classes are eligible for admission to the university and only about one-half of this top third are actually admitted. Because of California's extensive junior and community college system about one-half of the entering students at CSFU have completed two years of college. Admission is based on an Eligibility Index Score derived from an analysis of the applicant's score on the Scholastic Aptitude Test or the American College Test combined with the Grade Point Average.

Admission to Music Education

Students interested in pursuing the teacher credential program in music must meet the university entrance requirements and declare their area of concentration as music education. An audition is not heard but an area of performance is identified and the student must pass the preliminary jury examination at the end of the first semester before being permitted to continue.

Regulations applicable to all students seeking a teaching credential have been established by the School of Education Admission and Standards Committee. Application to the School of Education must be filed no later than the first semester of the junior year. CSFU Reading and Aptitude Test Scores must be above the percentile rank of 50 unless compensating strengths in other areas are noted. Music Education majors must have attained a grade point average of 3.25 or higher on their last forty-five semester units. All candidates must establish writing competency by achieving satisfactory scores on the CSFU English Proficiency Writing Test. In addition, reading and oral language competence must be demonstrated.

Curriculum

Distribution of Studies (Units are equivalent to semester hours)

Total Program - 149 units		Music Portion - 92 units	
Music and Music Education	62%	Theory and History	24%
Professional Education	8%	Performance	41%
General Studies	30%	Music Education	35%

A description of the CSUF curriculum should include several rather unique features. Instruction in performance is accomplished through a combination of class and private studio scheduling. Courses in instrumental pedagogy may be waived for students who demonstrate proficiency in the required areas and all music education majors participate in marching band for two semesters as part of their ensemble requirements. A public recital is required during the senior year.

Clinical Requirements

Students engage in observation in public schools two hours per day in a semester preceding student teaching in connection with a course in "Secondary Music Methods and Materials." Student teaching assignments are for half days over two semesters and include both junior and senior high experience.

Specialization

All students are prepared for secondary school music teaching positions because California has almost no elementary music positions.

Screening

Advisers, program coordinators, department chairmen, and the dean are charged with determining the retention of candidates. There is no formal screening plan outlined other than the stated requirements for admission to the School of Education.

TEACHING IN CALIFORNIA

Certification

Preliminary certification to teach music in California is achieved by one of two routes. The first is by passing the National Teachers Examination. The second more common path is completion of a state-approved music education curriculum such as that given at CSUF. Successful completion of either option results in the awarding of a Single-Subject Credential, certification to teach only music. The holder of the preliminary credential must complete another year of study within five years to receive the "clear teaching credential."

Employment

Salaries for elementary and secondary teachers placed in first teaching positions in 1977 ranged from $8400 to $14,500 per year. Tenure is acquired after serving a three year probationary period. The State Teachers Retirement System has no mandatory age for retirement and will compute a retirement allowance for a teacher who has five years of California service and has passed age fifty-five. Sick leave policy is set by the individual school district.

OBSERVATIONS

With practically all of the elementary music teaching in California in the hands of the elementary generalist there is little attention given to the preparation of elementary music specialists at CSUF. A single course in elementary music methods and materials, "Sound, Rhythm, and Song" is offered for majors in music education and elementary education.

Although there is no music requirement for elementary education majors at CSUF many future elementary teachers are attracted to introductory music courses always structured to feature a performance approach. Either recorder, guitar, singing, or piano is listed as part of the music fundamentals course title.

The CSUF Music Department sponsors a music festival each year featuring one or more important composers. Performing groups from the department and community unite in performances for the benefit of the university community and the city. The cultural life of the area is further enhanced by the concert series organized by a music faculty member which brings outstanding artists to the city. Performances are held in various off-campus locations with tickets available to students and community at moderate prices.

RESOURCE MATERIALS

Printed Material

Bulletin of the California State University at Fresno, 1977-78

Commission for Teacher Preparation and Licensing, Teaching and Services Credentials Information. Sacramento, California: 1976-77.

Interviews

Benjamin M. Bakkegard, Professor of Music

Steven Ballou, Assistant Dean, School of Education

Phyllis A. Irwin, Professor of Music

Ralph C. Rea, Acting Chairman, Department of Music

Dorothy Renzi, Professor of Music

James H. Winter, Professor of Music

Observations of Music Classes

California State University at Fresno

Ahwahnee Junior High School

Fresno Community Chorus

Fresno High School

14. BAYLOR UNIVERSITY

Baylor University is located in north central Texas in Waco, a city of about 90,000 population. The University is a privately supported institution, owned and operated by the Baptist General Convention of Texas which is affiliated with the Southern Baptist Convention of the United States. Waco is surrounded with a network of expressways and suburban shopping centers, the type of development prevalent in many American cities. The Baylor campus, at the edge of the city, presents an agreeable appearance with its varied collection of colonial and contemporary structures. The enrollment of about 9000 students includes approximately 450 music majors.

Entrance Procedures

Applicants to the School of Music must submit satisfactory scores on either the Scholastic Aptitude Test or the American College Test and have graduated in the upper half of their high school class. Auditions are necessary and Placement Tests in music theory are administered to determine the student's background.

Admission to Music Education

Music students preparing for teacher certification should apply for admission to the School of Education in the second semester of the sophomore year. A minimum of forty-five semester hours with not less than a 2.0 average and at least a 2.25 average in music and professional courses are required along with evidence of desirable personal, social, and mental qualities.

Curriculum

Distribution of Studies

Total Program - 143 semester hours		Music Portion - 80 semester hours	
Music and Music Education	58%	Theory and History	43%
Professional Education	9%	Performance	35%
General Studies	33%	Music Education	22%

The lengthy curriculum, which includes a short recital in the senior year, keeps many students on campus for more than four years.

Clinical Requirements

Students gain experience as teacher aides during the "Introduction to Music" course while spending one hour per week in the schools. During the study of Educational Psychology in the School of Education 12 hours per week as a teacher's aide is scheduled. Recently many music education majors gained field experience as participants in the "Alive" program which is administered by a community agency. Students are placed as aides in schools for the handicapped, the retarded, and certain public service areas.

The student teaching experience is scheduled for half days for an entire semester. Both elementary and secondary levels are required.

Specialization

The four areas of concentration available are: vocal, keyboard, string, and wind or percussion. Each is an all-grade level program leading to provisional certification.

Screening

At the end of each semester names of students with academic deficiencies are reported to the faculty and the students are then notified of potential problems. A student can be placed on probation by action of the Music School

Administrative Council.

TEACHING IN TEXAS

Certification

The Provisional Certificate is issued to graduates of the music teacher education program upon the recommendation of the Certification Officer of the University. Although the term "Provisional" would seem to indicate otherwise, this is a lifetime certificate and permits the recipient to teach music in all grades. The Professional Certificate, also a lifetime credential, can be earned by completing an approved program of at least thirty semester hours beyond the bachelors degree and acquiring three years of teaching experience.

Employment

In 1977-78 a first year teacher with a Bachelors degree could earn at least the state minimum of $8460. However, the city of Waco started their beginning teachers at $8760. Music teachers with performing group responsibilities are compensated in Waco with extra stipends ranging from $2100 for directing the senior high band to $700 for being the junior high choral director.

Elementary music teachers in Waco can expect to teach from 500 to 550 children per week. The first three grades will be in school from 8:30 AM until 2:30 PM with a forty-five minute lunch period. Teachers are required to have from 3:00 PM until 3:45 PM alloted to lesson planning. Grades 1-3 have two music periods per week, grades 4-5 are scheduled for three periods per week and grade six students have four periods of music which may be chorus, instrumental instruction, or general music. All sixth graders in Waco are housed in sixth grade centers, an organizational approach that has facilitated racial integration. Although some general music instruction is available in seventh grade, most children have music contact through choirs, bands, or orchestras. Junior and Senior High instrumental and vocal performing groups are scheduled on a daily basis.

Tenure is acquired after a three year probationary period in some districts in Texas. But in Waco and certain other schools districts teachers with satisfactory probationary experience will be issued five year contracts. In actual practice no teacher judged satisfactory is refused a contract renewal.

The mandatory retirement age is sixty-five; certain districts permit retirement at fifty-five with thirty years experience.

The state's sick leave program allows five days per year with no limit on accumulation; this leave is transferable among school districts. The Waco District has a local policy that permits an additional ten days sick leave per year that can be accumulated to a total of ninety days.

OBSERVATIONS

A visitor to the Baylor campus soon becomes aware of an atmosphere of cordiality and helpfulness not encountered on all campuses. Although scholarship aid is available it is apparent that a certain homogeneity in the student body exists on this campus because of common economic and cultural backgrounds. The influence of the church is visible in the curriculum (one course in religion is required) and on student bulletin boards where notices indicate interest in missions, evangelism, and various related matters.

Academic standards do not appear to be diminished by the influence of the denominational sponsorship. In a period when many private colleges in America are concerned about full enrollment because of high tuition and fees, Baylor is exercising considerable selectivity in its admissions. There was concern expressed that with a continued inflationary spiral in education costs, some eligible students would find it difficult to attend Baylor and would seek less expensive state-supported education.

The music education majors are being exposed to current methods and materials and during the 1977-78 academic year had several nationally known clinicians and lecturers on campus to supplement their instruction. An individualized guidance and advisement program initiated by the music education faculty is evidence of a strong personal interest in each student.

RESOURCE MATERIALS

Printed Material

Baylor University Bulletin - School of Education, 1977-78

Baylor University Bulletin - School of Music - 1977-78

Interviews

Barbara L. Bennett, Coordinator of Music Education and Teacher Training

William B. Herrington, Certification Officer, School of Education

Ken Howard, Supervisor of Music, Waco, Texas

Ruth Merrill, Assistant Professor of Music Education

William C. Robinson, Coordinator of Instrumental Division

Daniel A. Sternberg, Dean of the School of Music

Elwyn A. Wienandt, Associate Dean, School of Music

Observations of Music Classes

Alta Vista Elementary School

Baylor University

Jefferson-Moore High School

University High School

Viking Hills Elementary School

15. WICHITA STATE UNIVERSITY

Founded by the Congregational church in Wichita in 1895, the University became a municipal institution in 1926 and was made a part of the state system in 1964. It is presently one of six state institutions of higher education in Kansas.

With a population of over 260,000 people in this relatively sparsely populated state, Wichita offers urban opportunity in a predominantly agricultural setting. Wheat and livestock share the economic stage with light aircraft as principal products of this major economic and cultural center in south central Kansas.

The University enrolls more than 15,000 students in over 100 areas of academic concentration. Approximately 550 students are enrolled in the Division of Music, a component of the College of Fine Arts. There are 42 full-time music faculty.

Entrance Procedures

Admission to this public supported university is granted to all graduates of accredited Kansas high schools who apply and submit scores on the American College Test. Out-of-state students follow identical procedures but are obliged to present acceptable high school grades or test scores or rank in the upper half of their graduating class. Entering music students, as are all first year students, are first enrolled in the University College and are permitted to transfer to the Division of Music upon the completion of thirty semester hours having attained a minimum grade point average of 2.0. The prospective music major can acquire no more than sixty semester hours in the University College before transferring to the Music Division.

Majors in music have to meet the standards requisite to university admission and also demonstrate their performance proficiency on an instrument or in voice. Proficiency examinations in music theory are given to new students to determine if remedial work is needed.

Admission to Music Education

Candidates for state teacher certification must be approved by the Admissions, Exceptions, and Retention Committee of the College of Education. Application and acceptance by the committee is effected during enrollment in the course "Introduction to the Study of Education."

Curriculum

Distribution of Studies

Total Program - 139 semester hours		Music Portion -- 77 semester hours	
Music and Music Education	56%	Theory and History	35%
Professional Education	9%	Performance	41%
General Studies	35%	Music Education	24%

Music Education majors receive one studio lesson per week and one master class session each week on their performance major. A recital is required in the senior year.

Clinical Requirements

In course work in the College of Education and in certain music offerings field experience is available. The Foundations of Education course "Introduction to the Study of Education" is a field-based course that includes 20 hours of observation in the schools. "Survey of Secondary School Music" emphasizes the teaching and organization of instrumental music and gives its participants extensive observational and instructional opportunities in two parochial schools. The students move alternately from university campus to elementary and middle schools combining theory with teaching practice while providing 120 interested children with an instrumental program. A professor and a graduate student assistant serve as coordinators, teach model lessons, and guide the teaching of the undergraduate students. To help support the program and underwrite transportation costs to the schools, the university students pay a $15.00 fee in addition to the usual tuition. This unusual program, now five years old, in proving to be of great benefit to the students.

Student teaching is done in the professional semester in conjunction with an advanced music teaching techniques course. Both elementary and secondary levels of experience are included.

Specialization

Music Education majors may specialize in vocal or instrumental music and also emphasize elementary or secondary levels of instruction. The instrumental curriculum includes one course in vocal techniques and the vocal majors take one instrumental methods course.

It is possible to obtain a degree in Music in Special Education at Wichita State, the first university in the country to offer this program. Graduates are trained to work in the normal classroom and also with the exceptional child: the mentally retarded, neurologically damaged, communicatively handicapped, hard of hearing or multiply handicapped.

Screening

During their progress through the program students are expected to be in frequent contact with advisers and encounter an important academic checkpoint when applying for student teaching. Among the several requirements it should be noted that an overall grade point average of at least 2.25 must have been achieved and the piano proficiency examination must have been passed.

TEACHING IN KANSAS

Certification

The music education programs lead to certification that is valid for three years. This certificate can be renewed for five years when two years teaching experience is presented during the three year period. The next renewal requires eight hours of advanced study completed in the last six years.

Employment

The starting salary for the holder of the bachelors degree in Wichita in 1977-78 was $8885. Higher beginning salaries are found in western Kansas, where more attractive salary schedules are needed to attract teachers to the less populated areas.

Teachers are protected by a "due process act" after two years of service which insures them of a hearing in case of non-renewal of a contract. Retirement policies are left to the individual districts, but the state recommends age seventy as the mandatory retirement age. Sick Leave policies are also set by the districts.

OBSERVATIONS

Wichita State is the state's largest supplier of school music teachers. An active, professionally involved music education faculty not only carries out its departmental assignments with vigor and enthusiasm, but also are at times assigned to courses in the areas of music theory and performance. This practice has led to good relationships among the various instructional departments.

The Music in Special Education degree program is attracting students, is well-regarded on the campus, and obviously meeting a need in music education. Federal funding of a Special Music Education Institute for a three year period to train in-service teachers in techniques for working with exceptional children is evidence of support for an area of music education whose time has come.

Wichita State was a leading school in the development of the Comprehensive Musicianship Program and employs its fundamental approaches in the sequence of theory courses. Some staff members feel that one disadvantage of CMP is the tendency for students to lose identity with a particular teacher.

Student recruitment and public relations have a high priority with faculty and administration. In a recent year a WSU string quartet gave over 75 performances in various schools in the state.

Active summer workshop schedules and impressive rosters of visiting lecturers, scholars-in-residence, and artists-in-residence have brought nationally known music educators to the campus. The concert schedule of the Wichita Symphony contributes further to the musical environment.

RESOURCE MATERIALS

Printed Material

Wichita State University Catalog, 1976-77

Interviews

Howard E. Ellis, Associate Dean, College of Fine Arts

James L. Hardy, Chairperson of Department of Music Education

William E. Mathis, Chairperson of Performance Department

Nancy Scriven, Assistant Professor of Music Education

P. Thomas Tallerico, Associate Professor of Music Education

Gordon B. Terwilliger, Dean, College of Fine Arts

Betty T. Welsbacher, Assistant Professor of Music Education

Observations of Music Classes

Community Center School

Mary Magdalene Middle School

Wichita State University

16. FLORIDA STATE UNIVERSITY

Florida State University is in Tallahassee, the state capitol. One of the oldest cities in Florida with a population of about 90,000, Tallahassee is in the rolling, pine covered hills in the northwestern portion of the state near the Gulf of Mexico. Florida State is the second largest institution in a statewide system of nine state universities.

The institution received its first students in 1857 when it was known as the Seminary West of the Suwanee. Then after being known early in the twentieth century as the Florida State College for Women it became, in 1947, coeducational and was designated The Florida State University. FSU enrolls approximately 23,000 students. With a student body of over 1000 music majors, the FSU School of Music is one of the largest in the nation. There are 68 full-time music faculty.

Entrance Procedures

Applicants to the School of Music must first meet the following university criteria for admission. Graduates of accredited Florida secondary schools with a "C" average or better in academic subjects, who score in the upper 40 percent in the Florida Twelfth Grade Testing Program, or who score equally well on the American College Test or the Scholastic Achievement Test are academically eligible for admission. Non-Florida applicants must meet the above standards but need at least a "B" average in their high school work. All students need to demonstrate through an audition that they meet the minimum standards of their performance area. In addition they will be required to take the School's Basic Theory Placement Examination and placement audition in class piano and class voice.

Admission to Music Education

Entrance to the Music Education Professional Sequence is granted to the candidate who has declared a major in Music Education, completed the equivalent of 90 quarter hours at FSU with a 2.5 grade point average (a 3.0 average in music courses), attained the second quarter of the sophomore year performance level, and meets the Internship Committee's requirements regarding background, physical condition, and personality. Applicants may be required to appear for an interview.

Curriculum

Distribution of Studies

Total Program - 200 quarter hours		Music Portion - 139 quarter hours	
Music and Music Education	70%	Theory and History	28%
Professional Education	5%	Performance	35%
General Studies	25%	Music Education	37%

A large number of entering students have completed two years at a junior college. To articulate effectively the student's transition between schools the FSU faculty has developed a curriculum option especially for transfer students. Two other aspects of the curriculum are worthy of note. Music education majors are not required to perform in public recital even though performance study is essential to the degree. Any music education student may be approved for a recital by gaining the consent of the appropriate performance faculty. As the result of recent faculty action, all music education students whose performing medium is other than keyboard will study piano for three years.

Clinical Requirements

"September Practicum," a five day experience in observing and assisting a music teacher in the opening of the school year in a community chosen by the student is a new requirement. All arrangements are made by the student and reports and evaluations of the experience are submitted to the instructor in the course "Directed Observation and Participation in Music Education." In the preceding named course students observe classes twice and teach twice at three different levels. In the course "Observation and Field Experience in Music Education" the student observes classes twice at three different levels.

Student teaching is called "Internship in Music" and requires one full quarter of student teaching. Because of the large volume of student teachers in a relatively small urban area it is necessary to assign students in their internship quarter to all parts of the state. Supervision of the interns is shared by Music Education and College of Education faculties. However, the coordination of this program is in the hands of the School of Music.

Specialization

The three areas of specialization open to the student are Music for the General Student, Choral Music Education, and Instrumental Music Education.

Screening

Prior to acceptance into the Professional Sequence in Music Education the music student's progress is charted by a carefully structured advisement system. Each music student remains with the same faculty adviser for the first two years of study. The adviser receives quarterly grade reports and maintains the student's academic file. Transfer students are advised by the Coordinator of Music Education during their entry year, and other junior students (third year) are advised by either the counselor responsible for choral majors or the one assigned to instrumental students. Seniors are advised by the Coordinator of Associate Teaching and their records are monitored by the Internship Committee, consisting of all faculty who advise music education students.

TEACHING IN FLORIDA

Certification

The completion of a Bachelor of Music Education program leads to state certification valid for a period of five years. To maintain a valid certificate a teacher must acquire a minimum of six semester hours of credit through advanced university study or in an in-service program every five years.

Employment

Beginning salaries in Florida range from about $8000 to $9000. The minimum salary in Leesburg, Lake County in central Florida in 1977-78 was $8500.

Tenure is acquired after three years successful teaching and full retirement is possible after thirty years service. The mandatory retirement age is seventy. Sick Leave days are accrued at the rate of ten per year, with no limit on the number that can be accumulated.

OBSERVATIONS

Although Florida State is a large university with a School of Music offering graduate study through the doctoral level it is apparent that the undergraduate music major can expect to receive high quality instruction and individual attention through a structured advisement program. Field-based courses and clinical experience which include micro-teaching with video-taped evaluations give the prospective music educator necessary insight into the demands of the profession.

FSU offers both bachelors and masters degrees in Music Therapy. The attendant course offerings are available to music education majors and are elected by interested students. The influence of curriculum offerings in Behavior Modification are observable in some of the music education syllabi.

The rich musical environment offered by a music school of large dimension and academic diversity can be an asset to one desiring to become a music teacher. This advantage is recognized by the large numbers of music students from the South and throughout the nation who choose to study at FSU.

RESOURCE MATERIALS

Printed Material

Florida State University School of Music Bulletin, 1977-78

Florida State University Catalog, 1977-78

Interviews

Robert T. Braunagel, Professor of Music Education

William O. Hughes, Professor of Music Education

Walter James, Professor of Voice

Clifford K. Madsen, Professor of Music Therapy and Music Education

Mikey Kelly, Principal, Leesburg High School, Leesburg, Florida

Jack P. Swartz, Professor of Music Education

Observations of Music Classes

Florida State University

17. THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

The University of North Carolina at Greensboro is located in the central part of the state in the second largest city in North Carolina. Many of Greensboro's population of 145,000 are engaged in some aspect of the well known industries associated with the region, textiles and furniture.

Established in 1891 as the State Normal and Industrial School, it became The Woman's College of the University of North Carolina in 1932. It was designated the University of North Carolina at Greensboro in 1963, and became a coeducational institution. The UNC-G is one of six state-supported universities with an enrollment of about 10,000 students. Over 400 are enrolled in the School of Music with 200 in the undergraduate music education program. There are 40 full-time music faculty.

Entrance Procedures

Admission to the university is based on scores on the Scholastic Aptitude Test. The School of Music requires an audition in the student's performance area.

Admission to Music Education

Early in the second semester of the sophomore year the applicant to the Music Education Program must submit a student intention form. This form includes space for a short biographical sketch, a description of extra-curricular activities both in high school and university, and a statement indicating why music education has been chosen as a career goal. Evidence of at least a 2.5 grade point average and a recommendation from the student's instructor in music performance must accompany the form. In addition, interviews with administrators and appropriate music faculty may be scheduled.

Curriculum

Distribution of Studies

Total Program - 136 semester hours		Music Portion - 85 semester hours	
Music and Music Education	63%	Theory and History	35%
Professional Education	8%	Performance	30%
General Studies	29%	Music Education	35%

Freshmen music majors are urged to elect the course "Introduction to Music as a Profession" in which the many career possibilities open to musicians, including music education, are examined. Visitation to various teaching-learning environments are included.

Music education majors receive a combination of private and group instruction in their performance area each semester. Advancement through the various proficiency levels is determined by jury examinations. Attendance and performance in regularly scheduled convocations are expected as arranged and approved by the major applied teacher.

Clinical Requirements

Laboratory and field experiences in area schools are integrated into both elementary and secondary music education courses in curriculum and teaching. Students are assigned to specific school music classes during these courses and assist with planning and teaching one day per week throughout the semester. Student teaching is done in the area of specialization full time for eight weeks. Both elementary and secondary levels are assigned.

Specialization

The music education major at UNC-G will choose between the General Music Education Major and the Instrumental Music Education Major. In the General Music Education option the student will be prepared for the teaching of general music and choral music.

Screening

After admission to the Music Education Program by action of the Music Education Committee, students are expected to maintain the standards established by the faculty and will be notified should any problem arise.

TEACHING IN NORTH CAROLINA

Certification

After completion of the music education curriculum, the student must submit along with the application for certification the Criteria for Competence Form. This form, when completed by the university supervisor of student teaching and cooperating teacher, indicates the level of achievement reached by the music education graduate in areas headed: Application of Musical Competencies, Classroom Control, Personal Attitudinal Competencies, and Professional Attributes. Certification in all academic areas in the state of North Carolina requires the attainment of a minimum score of 950 on the National Teachers Examination.

The initial certification is valid for five years. Every five years the certificate must be renewed; each application for renewal must be accompanied by evidence of six semester hours of advanced study or its equivalent in in-service training.

Employment

The state minimum salary for a teacher with no experience holding a bachelors degree is $9000. A teacher acquires tenure after three years satisfactory service and can look forward to full retirement after thirty years. The sick leave policy in the Greensboro schools allows 8½ days per year.

OBSERVATIONS

The administration of the School of Music exhibits a vital interest in the music education program. Students are exposed to current materials and methodology in both conventional classroom settings and in a fully-functional music education laboratory. The university is supportive of the participation of staff, including teaching assistants, in professional meetings and workshops. Several graduate assistants with enthusiasm for contemporary educational thought and practice contribute an animated presence to the instructional process.

The music education program appears to be highly organized and clearly outlined to the prospective and current student. The student is the beneficiary of the cooperation of faculty and administration who design and implement a comprehensive and individualized music education program.

RESOURCE MATERIALS

Printed Material

Bulletin of the University of North Carolina at Greensboro, 1977

Interviews

Barbara B. Bair, Coordinator of Undergraduate Programs in Music Education

Lawrence Hart, Dean, School of Music

James W. Sherbon, Assistant Professor of Music Education

Ann Small, Assistant Professor of Music Education

Observations of Music Classes

University of North Carolina at Greensboro

Brunson Elementary School, Winston-Salem

Morehead Elementary School

Page Senior High School

Trinity Elementary School, Trinity

18. STATE UNIVERSITY COLLEGE AT FREDONIA

The State University College at Fredonia is situated in western New York state near Lake Erie. The adjacent cities of Dunkirk and Fredonia have a combined population of 27,000. This region is known for its many excellent vineyards and is not far from the celebrated Chautauqua Institution, the summer site of concerts, lectures, and theatre.

Higher education began in Fredonia in 1826 with the founding of the Fredonia Academy. In 1867 it became one of the state normal schools and by 1948 was designated one of the eleven teachers colleges within the State University of New York. Between 1948 and 1961 when it became the State University College at Fredonia its function was to train elementary school and music teachers. It now offers a variety of programs at both the bachelors and masters levels with an enrollment of over 5000. Over 500 music majors are enrolled in the Department of Music receiving instruction from 41 full-time faculty. The 230 acre campus contains a number of striking contemporary buildings designed by the firm of I.M. Pei and Partners.

Entrance Procedures

The entering high school graduate must submit the results of either the Scholastic Aptitude Test, The American College Test, or the Regents Scholarship Examination (A New York State examination). Scores are examined along with rank in high school class, recommendations, and the results of the performance audition. The audition includes both opportunity for the applicant to demonstrate performance capability and to display through discussion with the faculty personal characteristics that may indicate potential for a career in music. The Aural and Notational Skills Test helps establish the achievement of the candidate in this area and results are evaluated in combination with a non-notational examination in musical achievement. It is mentioned in audition information sent to prospective students that the performance medium may have a bearing on admission because of the availability of teaching staff. Thus, double reed, string, or low brass majors may have a better chance to be accepted than performers on trumpet, flute or saxophone.

The State University College at Fredonia is one of two institutions in the State University of New York system offering programs in music education. There is considerable competition for the available spaces as documented in a recent year when out of 900 applicants receives, 600 students were auditioned, and only 135 were accepted.

Admission to Music Education

All music majors follow the same curriculum for the first year of study. In the second year a music education major may be declared and in the last two years vocal or instrumental specialization is determined. The Professional Semester is reserved for seniors who have met all curriculum requirements including piano and sightreading proficiencies.

Curriculum

Distribution of Studies

Total Program - 120 semester hours		Music Portion - 84 semester hours	
Music and Music Education	70%	Theory and History	26%
Professional Education	5%	Performance	32%
General Studies	25%	Music Education	42%

Music Theory instruction is available in two different settings: a class meeting for four semester hours credit that integrates the various components of aural and notational skills; and Musicianship Lab which offers individualized instruction in theoretical skills combined with emphasis on performing, creating, and conducting. Lab participants take several mini-courses in such areas as "The Symphony," "Song," and "Ethnomusicology" while engaged in all of the processes associated with the learning of music theory. Lab students meet ten hours per week in the freshman year and eight hours per week in the sophomore year. The student receives a detailed record of progress and achievement rather than a letter grade. At the present time about one-half of the students choose the Lab program, but it is planned that all will take the Lab approach in the near future.

Clinical Requirements

In the sophomore course "Directed Participation in Public School Music Education" students spend from three to five hours per week assisting a music teacher in a public school. During the Professional Semester seniors study music education methods and materials for the first half of the semester and have an eight week student teaching experience during the last eight weeks.

Specialization

Music education majors pursue a common curriculum for the first two years. In the final two years of study either vocal or instrumental music education is emphasized.

Screening

An informal "early warning system" is employed to assist students who may be having difficulty with some phase of the program. This involves faculty members reporting to the Chairperson of Music Education the names of those who seem to need extra attention.

TEACHING IN NEW YORK STATE

Certification

The initial certification is valid for a period of five years. A masters degree in music or a related field is required for permanent certification.

Employment

The beginning salary for a teacher with a masters degree will be about $9500. Three years of successful teaching is required for tenure and retirement is possible at age fifty-five with at least ten years of service. The mandatory retirement age is seventy. Sick leave days acrue at the rate of 1 and 3/4 days per month to a total of 165 days.

OBSERVATIONS

One senses here the urge towards innovation and a search for better solutions to the perennial problem of curriculum design and the utilization of student time. Several influential publications have been produced by faculty members who are active in research and scholarship.

A program in Music Therapy enrolling about 35 and a rather unique curriculum in Sound Recording Technology (Tonmeister) with some 30 majors contribute to a stimulating atmosphere for those in music education. Electives from these areas could provide enrichment. The major in Music Theatre also affects the musical environment.

The physical facilities appear to be adequate and functional with the campus atmosphere enhanced artistically by the array of contemporary architecture organized effectively into a cohesive plan. Recent administrative re-organization within the Department of Music could facilitate the communication among the large faculty and assist in the maintenance and continual search for improvement in the instructional program.

RESOURCE MATERIALS

Printed Material

State University College at Fredonia Catalog, 1977-79

Interviews

Thomas H. Carpenter, Chairman, Department of Music

Patrick T. McMullen, Associate Professor of Music

Thomas A. Regelski, Associate Professor of Music

Observations of Music Classes

State University College at Fredonia

19. THE PENNSYLVANIA STATE UNIVERSITY

The University Park campus of the Pennsylvania State University is near the geographical center of the state in a richly forested, mountainous region. In a municipality now called State College the Farmers' High School was chartered in 1855 and named the Agricultural College of Pennsylvania in 1862. In that same year President Abraham Lincoln signed the Morrill Land Grant Act which made land in each state available for sale to endow institutions of higher education. The Pennsylvania legislature designated Penn State as its land-grant college in 1863. The name was changed to the Pennsylvania State University in 1953 to reflect more accurately the scope and dimension of its role.

The total enrollment of the university is over 60,000 with more than 33,000 students attending the main campus. Music Education programs are housed in the Division of Art and Music Education in the College of Education, with the Music Department in the College of Arts and Architecture supplying course work in music theory, history and performance.* The full-time faculty includes 23 in the Department of Music and six in the Division of Music Education.

Entrance Procedures

Admission to the baccalaureate program in music requires submission of scores on the Scholastic Aptitude Test and the high school grade point average from which an evaluation index is calculated. Applicants are ranked in the order of the evaluation index score to determine admission and placement on the various campuses. About two-thirds of the freshmen begin their college study at one of the twenty-one Commonwealth campuses located in every portion of the state. Only students possessing exceptionally high evaluation

*See page 168

index scores and having other outstanding attributes are admitted to the main campus in their first year.

Admission to Music Education

Proficiency in performance and sight-reading, and competence in music fundamentals must be demonstrated for admission to the music education programs.

Curriculum

Distribution of Studies

Total Program - 134 credits*		Music Portion - 80 credits	
Music and Music Education	63%	Theory and History	30%
Professional Education	7%	Performance	24%
General Studies	30%	Music Education	46%

*The academic year is divided into four terms but credits earned at Penn State are equivalent to semester-hour credits.

Clinical Requirements

School observations are included as part of the course "Foundations of Education" and the music education methods courses offer observational opportunities.

Student teaching may be scheduled after piano, voice, and instrumental proficiency examinations are passed. Student teachers are assigned to various centers throughout the state and are supervised jointly by the College of Education staff and Music Education faculty. Both performance groups and general music classes are included in the assignment which lasts for a complete term.

Specialization

Music Education majors may elect to emphasize elementary general music, secondary vocal-general, or instrumental music teaching.

Screening

Students seeking certification must pass speech and hearing tests before student teaching. In addition, proficiency examinations are administered any term before student teaching and include singing, vocal sight reading, piano sight reading, improvisation, and harmonization. Instrumental majors are expected to demonstrate proficiency on two instruments of each family as well as percussion.

TEACHING IN PENNSYLVANIA

Certification

A music education graduate is issued a Provisional Certificate which permits the holder to teach for three years. During this three year period twelve semester hours of post-baccalaureate work is mandated to maintain a valid certificate. A total of twenty-four semester hours of additional study is required to make the certificate permanent.

Employment

Beginning salaries for the bachelors degree level are about $9000. Tenure is acquired after two years service and retirement is mandatory at age seventy. State policy mandates ten days sick leave per year; local districts may allow additional days.

OBSERVATIONS

The Pennsylvania State University is a major land-grant university with dedication to excellence in research and teaching. The Division of Music Education offers graduate study leading to both the masters and doctors degrees in music education and maintains a faculty capable of teaching and advising students with a wide range of abilities and interests.

The effect of the Commonwealth campus system of assigning most freshmen to regional campuses is to make the University Park campus a largely upper-division school. Only students with strong academic and musical backgrounds are admitted to the main campus for their first year of study.

The housing of the music education division and the music department in separate colleges seems to be operative.* Recent curriculum changes have brought the Music Education programs in line with recommended practice regarding applied music credits. Instructors in methods and materials of Music Education courses employ innovative techniques and are especially active in the production and use of audio-visual materials. A substantial university grant has supported the production of a series of teaching video tapes that should be made available to the total profession.

Like most major universities, Penn State brings concert artists to the campus including an annual appearance by the Pittsburgh Symphony. A resident string quartet adds to the wealth of cultural opportunities.

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*Since the completion of the first draft of this report the music education faculty have become part of the Music Department in the College of Arts and Architecture.

RESOURCE MATERIALS

Printed Material

The Pennsylvania State University Bulletin, 1978-79

Handbook, Music Education Program, 1977

Handbook, Department of Music, 1977

Interviews

Robert W. Baisley, Head, Department of Music

J. David Boyle, Professor in Charge, Division of Music Education

Robert F. Neuhard, Director, Office of Clinical Experiences

Keith P. Thompson, Associate Professor of Music

Horst Von Dorpkowski, Director of Certification and Education Services

Dawn C. Wooderson, Assistant Professor of Music Education

20. INDIANA UNIVERSITY

The largest and oldest division of the Indiana University is at Bloomington in the south-central part of the state with about 30,000 of the university's total enrollment of nearly 78,000. Indiana University, founded in 1820, is one of the oldest state universities in the mid-west and was among the first American universities to admit women on an equal basis with men.

Although music instruction at Indiana dates from 1893 and the School of Music was organized in 1921, the remarkable growth and expansion of the School of Music into one of the leading institutions of kind began in the late 1940's. Currently enrolling about 1650 students with about two-thirds undergraduates and one-third graduates the I.U. School of Music is one of the largest in the country. There are about 400 majors in music education; the full-time faculty totals 130.

Entrance Procedures

State of Indiana high school graduates should rank in the upper half of their class and have about average scores on the Scholastic Aptitude Test or the American College Test. Both the class rank and test scores of out-of-state applicants should be in the top third. All music students must successfully complete an audition in their major performance medium and take a theory placement test.

Admission to Music Education

During the initial interview with the School of Music Admission Committee the applicant is rated on the Prospective Student Rating Form on the following criteria: Academic rating, maturity, non-concentration musicality, musical experience, non-music experience, teaching related experiences, and interest in teaching. The candidate's score on non-performance criteria obtained in the interview and the audition results are evaluated to determine eligibility for admission.

Curriculum

Distribution of Studies

Total Program - 132 semester hours	
Music and Music Education	64%
Professional Education	8%
General Studies	28%

Music Portion - 84 semester hours	
Theory and History	33%
Performance	33%
Music Education	34%

Performance is stressed in all areas of concentration and a half-recital is required.

Clinical Requirements

Observations of school music classes are required in various methods classes beginning in the sophomore year. In upper-division education courses students gain experience as teacher aides.

Student teaching is done in the second half of a professional semester for a nine week period. Students and cooperating schools are matched according to a rating index based on local data. For example, an attempt is made to place the student teacher with a cooperating teacher who possesses similar personal characteristics.

While engaged in student teaching the participant is required to complete a field project that culminates in the submission of a written report at the end of the term. The purpose of the project is to guide the student's observations and perceptions regarding some of the broader aspects of teaching as encountered in the assigned school. Among the subjects to be discussed are: enrollment or recruiting; curriculum development; scheduling; evaluation of pupil progress; budgeting, school-community relationship; teacher evaluation and professional growth. Finally, the assignment helps the student assess personal attitudes towards teaching and provides an opportunity for recommendations to the University for any changes that could improve the program.

Specialization

Students can choose among three areas of specialization. The Choral-General and Instrumental Teaching curriculums are normally four year programs. However, the Teaching Area Major which qualifies the student to teach in both choral-general and instrumental music will require at least nine semesters.

Screening

Admission to Upper-Divisional status is gained after a successful appearance before a music education faculty committee at the end of the sophomore year. During this Upper-Divisional Conference the student is evaluated in the areas of verbal ability, poise, sincerity and musicianship. In a second screening procedure employed at the end of the junior year, prior to student teaching, it is determined whether or not the student has the following prerequisites: a minimum 2.0 average; at least a 2.0 average in each education and music education course; passed the piano proficiency examination; and taken the required conducting courses.

TEACHING IN INDIANA

Certification

The student who completes either the Choral-General or the Instrumental curriculum is granted a provisional certificate valid in the area of specialization for five years. To be certified in both vocal and instrumental music the graduate must have completed the curriculum of the Teaching Area Major.

With programs through the doctoral level the music education faculty offers varied areas of specialization and interest to the student body. Several of the faculty are widely known both for their scholarly contributions and leadership in professional organizations. A large graduate and in-service workshop program brings recognized leaders in music education to the campus.

In sharp contrast to most schools preparing music teachers, Indiana University music education majors are a numerical minority compared to performance and other non-teaching majors. With a strong emphasis on applied music skills throughout the School of Music, music education faculty admit that their majors must meet a high performance standard for admission and retention. The presence of the music education chairman on the school's admission committee and appropriate consideration of both the teaching potential and the performance capability of the applicants results in a fairly equitable admission policy.

An impressive data base generated by the highly structured student teaching program should be of continuing interest to researchers. The evaluations of student teachers by School of Music instructors and public school teachers cooperating in the program are being compared and analyzed.

RESOURCE MATERIALS

Printed Material

Indiana University School of Music Bulletin 1977-78

Interviews

Leon Fosha, Associate Professor of Music

Miriam P. Gelvin, Associate Professor of Music

Charles Hoffer, Professor of Music

Robert Klotman, Chairman, Music Education

Leon Whaley, Assistant Superintendent for Personnel, Bloomington City Schools

21. A COMPARATIVE SUMMARY

DESCRIPTION OF THE SCHOOL SYSTEMS

Music in general classrooms in the lower grades is learned most frequently from classroom teachers usually inadequately trained in music. Finland and Hungary with special music classes and special singing schools present a partial solution to the problem. However, only those indicating a natural interest in music are reached by this program. The curriculum in Finland is broader than in Hungary, which uses the strictly prescribed Kodály method to teach singing and music reading. In most countries music is given lip service by being included in the weekly schedule, but if the teacher feels inadequate it may be ignored.

In upper grades and secondary schools music is taught by specialized instructors in all countries observed. However only Austria, England and the United States have enough music teachers to fill the positions available, so many pupils have no formal music study in school.

By leaving specialized music instruction so late in the school career, teachers in all Western countries are having to grapple with the problems of students needing elementary skills but having adolescent musical interests. Traditional music approaches are being abandoned and new approaches tried in an attempt to capture adolescent attention. In Sweden a philosophy is emerging which suggests that neither past Western art music nor the commercial pop music industry should place undue influence upon adolescent tastes, but that young people should be allowed to find their own ways of expressing themselves musically. Thus emphasis is placed on training teachers in improvisational and performance skills on instruments popular with adolescents.

English music educators are more divided in their approaches. Some capitalize upon the popular music idiom, while others emphasize sound exploration. In the United States too, there is no unanimity of approach, and although individual teachers in colleges and universities are trying to help their students find new approaches, teacher training is still largely conducted along traditional lines. Austrian music education students are now being given scholarly lectures on the phenomenon of adolescent music, and attempting to incorporate it into old traditions by means of comparison and contrast.

In East bloc countries music has little or no place in the general classroom at the adolescent age. Young people frequent jazz clubs and generally share the tastes of youth in the Western world, but only those interested in art music are given musical training at the expense of the state.

Only in England and the United States is instrumental training incorporated into the school day, and the United States is alone in its organization of marching and concert bands under public school auspices. Rehearsals for any type of ensemble during the school day are rarely found outside the United States.

Instrumental training in separate music schools is most universally available in Sweden. Although amateurs are accepted in east bloc music schools the emphasis is on preparing a professional musician. Austria and Finland stand somewhere in between the east bloc with its professional emphasis and Sweden, England, and the United States all of which emphasize a free democratic approach to instrumental training.

A compulsory tax-supported school system is present in every country. In the east bloc, Finland, and Austria the state supplies full support. Communities and municipalities provide tax support in Sweden, Norway and England with supplements from the state. In the United States school district funds are augmented to state taxes, with the federal government providing no support except in terms of grants for short-term special programs.

Private schools seem to be insignificant in the total school structure except in England, where leaders in society have long graduated from non-tax supported schools. In the United States private schools seem to be proliferating because of a variety of changes taking place in society. Forced busing of pupils to distant schools to achieve racial balance, deteriorating discipline, lack of moral and spiritual training, all are contributing to the organization of private schools by churches and parent groups.

TYPES OF TRAINING FOR MUSIC TEACHING

Pedagogical institutes, teacher training colleges, colleges of education, departments of education are some of the names used to designate the institutions preparing teachers for general classroom teaching. Primary class teachers usually have some compulsory music study, although in Norway, England, Hungary, and Austria it seems to be minimal indeed, and may even be omitted.

In all countries future teachers studying in these schools may select music as a focus for their studies. At the primary level, however, only a few countries encourage general classroom teachers to concentrate in music. Finland, Poland and schools in some states in the United States provide such opportunities.

Somewhere about the fifth to seventh grade level music enters the curriculum as a subject with a specialized instructor. Students preparing to teach music at the upper elementary level may receive their training totally at a general teacher training school. This is true in Finland, Sweden, Poland and England. In the Swedish SAMUS program and in Austria the teacher is prepared jointly by the pedagogical school and a school of music.

More often than not the special music instructor is also trained to teach at least one other subject. Even in the United States where the music teacher has most often since World War II taught only music at the upper grade level, trends are, because of financial difficulties in the schools, for music teachers to become certified in another subject, to avoid losing a job because music is being cut back or eliminated.

Professional music schools, divorced in most cases from universities, prepare specialized professional music teachers in every European country. England is unique in offering a year of post-graduate study at a university following completion of a music school diploma. Finland and Sweden are now in the process of integrating their music schools with universities.

Hungary and Poland rarely employ these highly trained musicians in the general school, Finland does not use them there below the seventh grade, and in England they are most frequently used only in secondary schools. Only in the United States do you find a significant number of music school graduates teaching music in the elementary school. Hungary staffs its special singing schools from first grade on with graduates from the five-year Liszt Academy course.

Instrumental teachers, whether they teach in the comprehensive school as in England and the United States, or in a parallel music school system, are trained exclusively by university level music schools. In every country except the United States instrumentalists are taught by persons majoring or minoring on that instrument. Teachers for elementary and secondary schools in the United States take courses in instrumental pedagogy for every orchestral family and are expected to teach beginners on every instrument. This practice often results in many incorrect playing techniques which must later be corrected if the pupil wishes to continue studying.

Private colleges and universities training teachers for public schools is a phenomenon found only in the United States. Independent in such things as setting entrance and graduation requirements, they must nevertheless be accredited to train teachers by the state in which they are located. In England some of the music academies are private, self-perpetuating schools, but their graduates must spend a year in teacher training at a state school before teaching.

TEACHER TRAINING INSTITUTIONS

Open admission, accepting anyone who can meet the qualifications, is practiced solely in the United States. In every other country quotas are set or suggested by some government ministry. But the United States is also the only country where students pay a sizeable portion of their educational expenses. When governments pay all expenses, including board and room, limits to enrollment are a natural consequence.

Because of open enrollment teacher training classes in the United States are usually considerably larger than in European countries. Methods classes of thirty or forty students are not unusual, but in European countries they are consistently small with six to ten class members being the rule. The faculty student ratio in Europe is also quite low with one teacher for every three or four students.

Entrance Requirements

Twelve years of schooling before entering university level music schools is usual. However Sweden insists only on nine and England asks for fourteen. All schools give some type of musical entrance examination, testing auditory and performance ability, and assessing musical knowledge. Piano technique is tested by all. In the United States schools with open admission often use these tests for diagnostic purposes and as a basis for prescribing remedial courses.

Several countries, Sweden and Finland, attempt to predict teaching ability by having a sample lesson taught while England and Norway employ interview techniques. In Poland candidates for teacher education are given a large battery of psychological tests. Finland and Austria also administer one or two psychological tests, but an Austrian educator commented that the test scores were not reliable predictors of teaching success.

Certain schools are looking for broad-based musical ability. Liszt Academy students of the teacher training faculty, entrants to the Swedish SAMUS program, and Orff Institute applicants must show breadth rather than expertise in only one or two aspects of music. It is interesting to note that graduates of each of these programs will be instructing in schools where the goal is to produce amateur musicians.

Curriculum

Every country examined now requires at least four years of higher education for special music teachers and Hungary and Finland ask for five. Instrumental teachers for lower music schools in Hungary and "peripatetic" teachers in England may teach after completing three. Two-subject teachers in Finland and England require only three years training. All U.S. states allow teachers to begin teaching after four years, but the equivalent of another year must be completed either in the university or as in-service training offered by the school district before a permanent certificate is issued.

Distribution of Studies

Teacher training is rarely coupled with general studies. The United States is alone in incorporating a general education above the twelfth grade level with preparation for music teaching. The autonomous schools in Europe need not concern themselves with university-wide undergraduate core curricula, but the lingering effect of the undergraduate liberal arts tradition affects all United States teacher education. England with its one year post-graduate teacher training course built upon a three year university degree approximates the U.S. background, but does not ordinarily include a significant amount of applied music in the university curriculum. How the recent moves in Finland and Sweden to bring their professional music schools under the university umbrella will influence their programs remains to be seen.

Countries like Finland, Sweden and Austria which prepare two-subject teachers and England in its undergraduate Colleges of Education preparing a broadly based teacher, sacrifice musical depth for breadth, but the total thrust of the course is teacher education with no science, math, or humanities included for the student's own personal development.

In schools preparing special music teachers, performance studies occupy a sizeable portion of the curriculum in Finland, Norway and the Orff Institute in Salzburg. However the type of performance required may be radically different. Finland tends to ask for traditional performance requirements with a major solo instrument. In Norway much attention is given to improvisatory skills, while the Orff Institute emphasizes the Orff Instrumentarium and recorder.

In the Vienna High School music academics and performance receive equal time, with music education receiving much less. Methods tend to be traditional in Austria, and special music teachers, used only in fifth grade and above reflect their training by teaching music appreciation.

In the Liszt Academy and the United States schools visited music education shares almost equally with performance and music history and theory study. Perhaps the fact that both the United States and Hungary prepare general music teachers for all levels of the comprehensive school is reflected in this distribution.

Clinical Requirements

In most American universities ten weeks of full-time supervised student teaching is scheduled in the last year of study. Two United States schools described in this report have eight weeks. Only Hungary and England devote similar amounts of the curriculum to student teaching. Liszt Academy students observe in the schools one hour per week in the third year, teach five hours per week in the fourth and fifth years, and teach for a month each in two different communities in the fifth year. University of Reading students have a continuous eight week student teaching period in their second semester.

Pre-student teaching contact in the schools has been widely discussed in music education conferences recently and several schools in this study have attractive programs. The Sibelius Academy spreads a total of one month of observation over a four year period and the Music High School in Vienna arranges observation and teacher aide activity two hours per week for three semesters. At Oregon a ten week observation course provides a wide experience in different schools and at Wichita State the field-based instrumental methods course is highly recommended by its participants. The five-day September experience developed at Florida State is similar to a requirement in England where students make their own arrangements to observe and assist in a school, reporting later on the experience.

Observation and teaching are linked to methods courses in several schools and some activities are video-taped for evaluation. Several schools reported observation opportunities in professional education courses and Baylor University students have gained practical experience in a community-based volunteer program.

Most student teaching is supervised by music faculty even when the credits are assigned to the education faculty. At Penn State and Florida State the placement of student teachers in areas a long distance from the university necessitates a sharing of supervision with generalists.

Specialization

Training for instrumental and general classroom teaching is generally done in two totally separate tracks. In many schools these students have no classes together. However in about half the countries investigated they share at least a portion of a common curriculum before specializing.

Some institutions in the United States and England prepare for an age specialty, elementary or secondary, while others like Austria and Finland provide for focus points such as music therapy, rhythmics, and early childhood. In Poland where graduates usually teach only in music schools, rhythmic or theory specialties are available together with the usual instrumental or vocal options.

Screening during the Program

Screening during the student's course of study in a European school is rarely necessary, because the stringent entrance quotas make entrance of unsuccessful candidates highly unlikely. Only the most talented and motivated young people gain entry. Should a student have difficulty with some subject, provisions are made for its repetition, usually on generous terms. Finland and Norway allow two repetitions of a failed subject before a student is dropped from the program. Poland is somewhat harsher, asking that first year students failing a subject be suspended for a year before being allowed to repeat a course.

In the United States because of open admissions and a philosophy that all students should be given an opportunity to attempt any program they desire, more elaborate screening procedures are used. Music theory and history courses often become proving grounds as students are prohibited from taking upper level courses in music education until these are passed satisfactorily. Functional piano, almost universally required, is another screening point for students unable or unwilling to meet the requirements. A specific grade point average is necessary in some schools for admission to a music education degree program at the beginning of the third year. Other schools conduct a review of each music education candidate's work at the end of the second year, sometimes including an audition and an interview. All of these devices are an attempt to allow only qualified candidates to achieve a teaching certificate.

One major difference between the training of music teachers in the United States and Europe is that in Europe it is difficult to enter a school, but once accepted a student is reasonably certain of graduation. In the United States conversely it is relatively simple to enter a school, but by no means certain that a student will graduate.

MUSIC TEACHING

Certification

All European countries visited except for two require at least one probationary year of successful teaching before a permanent certificate is issued. In Norway and Sweden teachers are certified for life immediately upon graduation. It is significant to note that both of these countries have an acute shortage of music teachers.

Poland asks teachers to take a qualifying professional exam after two years of teaching and Yugoslavia allows a two to five year span in which to take the certifying exam. The other countries qualify beginning teachers for permanent certification through an observation visit by a school inspector.

In both the United States and Europe the authority to certify beginning teachers is generally delegated to the accredited teacher training institutions. In the United States there are no national norms, but each school, based upon accreditation by the state in which it is located, prepares teachers in accordance with state standards. Most states issue beginning certification with permanent certification dependent upon further schooling. A few states, among them North Carolina and Florida, are no longer issuing permanent certificates but asking that they be renewed periodically, five years is usual, by presenting evidence of successful teaching experience and further study.

In-service training, although not usually tied to renewal of certification is a common practice in most United States schools, with the school district designating certain school days for in-service training. Pupils are given a holiday while teachers study in various ways, often with a guest instructor coming to the district. In-service training to keep teachers current in their methods is asked of European teachers observed in this study only in Finland, where four days a year are required, and in Poland which requires six week study every five years.

Employment

In Scandinavia teachers obtain their positions by answering advertisements placed in the state newspaper. Austrian and Polish teachers go to a government office which registers vacancies and matches teachers with positions, while the teacher training schools themselves act as placement offices for their students in Hungary, England and the United States.

Tenure is automatic in European countries. Only in the United States is it an issue. In most states teachers acquire tenure status after three years of satisfactory service. After this probationary period a teacher can be dismissed, but only after lengthy legal proceedings. In some states tenure laws have been modified at the insistence of the public who feel that the system has tended to protect individuals who are no longer productive. In Kansas, teachers with two years service fall under the provisions of a "due process" act that guarantees continued service unless terminated for a reason that can be defended by the employer in a formal hearing.

Salaries in every country are tied to the local economy and comparison is somewhat fruitless. Where salaries seem low, often benefits such as generous sick leave are included. Seemingly high salaries may be taxed at a very high rate. Teachers in general live at the middle class standard in whatever country they teach.

All the European countries described have socialized medicine so sick leave is generous, anywhere from six months to a year or more at full pay. In the United States sick leave is often earned at the rate of a few days a year, and can be accumulated in case of a major illness.

Compulsory retirement ages vary from as early as fifty-five years for women in Poland and Hungary to as late as seventy for both men and women in Norway and the United States. England, Austria, and Sweden retire their teachers at sixty-five and Yugoslavia uses that same age for men, but age sixty for women. Poland and Hungary retire men at age sixty. In the United States retirement for all citizens is now an open issue. With the population growing older and living longer there is pressure to raise the retirement age from both healthy retirees who wish to continue working and governmental representatives who are concerned about the financial drain imposed by having so many elderly draw social security.

Most primary children in the European countries observed are taught in segmented classes. The integrated day with the teacher controlling the schedule is practically never encountered outside the United States and England. At the secondary level, periods too are rigidly scheduled, except for England where it is possible for classes to be taught in double periods, and in the United States where many schools experiment with modular scheduling or block scheduling.

Teacher loads vary from country to country, but when distinctions are made between elementary and secondary loads, the elementary teacher always spends more hours in the classroom. In the United States, Finland, Norway and Poland elementary teachers spend more time teaching than their counterparts at the secondary level. However, it should be remembered that only Hungary and the United States employ primary music specialists.

At the secondary level Swedish music teachers have the heaviest load, teaching thirty periods forty-five minutes in length every week. Polish teachers have the lightest with only eighteen periods of the same length.

Instrumental teachers in general have easier schedules, for although they may spend the same number of hours teaching, much of their work is done with individuals or small groups, and does not take the same amount of physical or psychic energy as coping with between twenty-five and forty active young people.

In all countries a distinction is made between teachers of music in the general classroom and instrumental teachers. Often the classroom teacher assumes responsibility for choirs or choruses. Except in the United States, where, in secondary schools, choir is frequently scheduled during the school day, ensembles usually meet before or after school or during the noon hour. Credit for these rehearsals may or may not be given in the teaching load for these meetings.

Curriculum

Folk music forms the bulk of the musical repertoire in the primary grades of all the lands visited, and most countries have followed the lead of Zoltan Kodaly by using indigenous material. Hungary bases its curriculum on exclusively Hungarian materials in the early grades, but in all countries school music is nationalistic in character, giving major attention to native composers and indigenous music materials of all types.

Textbooks also reflect world music. Folk songs from many countries, both in translation and in the original language are found in abundance in upper level books, with the exception of those used in Hungary, where, although they are present they are few in number.

Upper level books in the Western countries are taking cognizance of the universal appeal to young people of rock and Afro-American music. Newer books, especially in Scandinavia, although still including the old masters of Western art music include a large portion of popular music.

Electronic music, new notations, and music concrete still occupy comparatively little space in the textbooks for classroom use. In England and the United States many teachers are adding supplementary texts to introduce their students to contemporary compositional techniques.

Instrumental teaching seems to be continuing without much change from traditional approaches. Most instruction except in the United States still is given in the private lesson. Group piano is only found in the United States and England, but several of the Scandinavian countries are seriously investigating its possibilities.

Influence of Media

Sweden and England have utilized radio extensively in music education for many years. Educational broadcasts and more recently telecasts are integrated into the music curriculum and serve to supplement the local teachers' efforts. In Britain BBC Television programs are a major, and in some cases, the only source of musical instruction in the schools.

Both educational radio and television are prevalent in the United States but their long range influence must be considered insignificant in comparison to the impact of the commercial electronic media. Advertisers pay the commercial media bill in the U.S. and the music that sells toys and cosmetics is that which has immediate appeal and which meets the current standards of popular taste. Although public supported broadcasting provides alternative programming, the audience is comparatively small. As yet no aspect of education in the United States has been able to tap the potential of the electronic media for the general welfare of society.

Comparing Scandinavia

Scandinavian countries work together in close cooperation, with administrators from teaching training institutions meeting frequently to discuss mutual problems. However each country observed had striking differences in its approach to music education. Finland exhibits certain characteristics probably left from the years of Russian domination. The music school system is organized in a manner similar to the Russian system, although without its intense pressure. Finland's kinship with the Hungarians, both nationalities originating from a common stem, has led to interchanges with Hungarian educators, and the Finnish special music classes are related in aim to the Hungarian singing schools.

Sweden seems the most daring and willing to depart from tradition. Experimental programs in music education are being adopted almost before the experiment has been evaluated. This characteristic is also frequently found in United States programs. Both Sweden and the United States disregard tradition for expediency in the search for successful answers to pressing school problems.

In Norway music education seems to stand somewhere between Finland and Sweden, having neither the well-organized, established program of the Finns, nor the intensely innovative programs of the Swedes. Although the reform is slower the Norwegians are attempting to make music education available on a larger scale, organizing community music schools, and searching for innovation within the context of tradition.

When one examines the enviable amount of support given to music education reform in Sweden, both financial and political, it must be remembered by United States citizens that the Swedes carry a minimal financial defense burden, and are able to spend the major portion of their public monies to enhance the physical, social and cultural welfare of her inhabitants.

Comparing the East Bloc

In the socialist east bloc attempts are being made to provide all those who wish to study music with the opportunity, but especially in Poland, the economy drained from the aftermath of World War II does not permit as rapid dissemination of cultural opportunity as her leaders would wish. However, the planning for music education reform seems based on a clearly conceived foundation, and should serve as a stable basis on which to build a music education curriculum available to all.

Hungary, through diligent work and enormous prestige and influence of Zoltan Kodaly, has managed to work out a music education program which has influenced many countries. Although because of limited resources not all can participate in this model program, nevertheless Hungary has succeeded in making singing for the amateur equally important to the training of the instrumentalist, something which probably cannot be said of any other country.

Yugoslavia with its wide variety of peoples and its status as a bridge country between middle eastern and western cultures, seems to be preoccupied with welding its republics into one country. Music educators are searching for common musical grounds which can develop into Yugoslavian music, characteristic of the total nation. Because it is such a new states it is still in the process of developing a music education program. Little by little standards for teachers are being raised, and school is being improved.

Comparing the Democracies

In Austria change comes slowly, and quite in contrast to Sweden, new ways of teaching music are examined for long periods. Even yet, teachers trained at one of its own schools, the Orff Institute, are not qualified to teach in the public schools of Austria, but teachers from many foreign countries have traveled there to study, and taken the methods all over the world.

Whereas in Austria authority is central, in England it has long been diffused. Now, however, the government is restricting financial support of teacher training schools severely, so that many are being closed. Although places of instruction are designated by the government, curriculum is not, and one can see a proliferation of many different approaches to teaching music. However, because public school boards can determine how financial resources are spent there is no uniformity in the type of music education offered throughout Great Britain. In this aspect England and the United States have a common approach. Local control leads to an enormous variety in the type and quality of music programs in the public schools.

One aspect common to all music education systems studied with the possible exception of Hungary is the large proportion of financial support given to and prestige accorded preparation for performance in contrast to that used to provide general classroom music education for all children.

OBSERVATIONS

Only Austria, England and the United States have enough music teachers. Whether or not they have enough music education is a matter of opinion. Music study in the primary classroom is universally neglected, usually taught infrequently, if at all, by classroom teachers poorly qualified in music. By the time music is required in the schedule and taught by qualified teachers, the optimum time for learning many basic music skills is past, and students are neither interested nor quickly able to assimilate what should have been learned by the age of nine.

Finland with its special music classes has shown that classroom teachers with special musical training can produce enthusiastic, literate, musical individuals, without neglecting other academic studies. In Hungary students in the special singing schools with a music period every day succeed in mastering the general curriculum as well as those in ordinary schools.

Music can be a legitimate subject training the mind to apprehend relationships, the ear to perceive meaning, and the eye to read steadily and rhythmically. All of the foregoing skills are needed for success in school, but such musical training even in Finland and Hungary is available only to a few. Musicians worthy of professional training will always make themselves known, by their early interest and persistence in music, but the great majority of young people who could profit from music by leading richer lives will never, through school music, learn of their own potential.

Music education remains an unimportant part of the total school curriculum. Schools reflect the values of the society they serve. Students in school are aware that music classes meet less often than other subjects and that music teachers have heavier teaching loads, and adjust their attitudes accordingly.

Professionals in the concert world, with the aura of glamour which surrounds them, are respected and appreciated as ornaments to society, but the average individual is not expected to be knowledgeable about serious music. Pop and rock stars are idolized and commercial music is ubiquitous. The music industry seeks to make the music it promotes profitable, and today's youth prides itself on being current in the popular music scene.

In the training of teachers, most countries reflect society's older values. Highly skilled performance on a major instrument is still a requirement in most curricula. But advanced performance levels are needed only by those planning to enter the concert field or to teach future professionals, and it has long been known that disappointed aspirants to the concert stage make poor teachers. Teachers in the general classroom attempting to help youngsters become amateur musicians who love music need wide knowledge and a variety of performance skills. A dichotomy exists in teacher education in most countries between the educational curriculum and the actual needs of the classroom music teacher.

Broadly based teachers with an understanding of youthful musical tastes, with sufficient time scheduled in the school day could help young people begin to express themselves musically by providing them early with musical literacy, and at the junior high age begin to give them skills for expressing their own thoughts and emotions, either by composing their own music, or interpreting the compositions of others. At present it often seems that youth expressing itself in sound exploration or composition is akin to present-day adolescent speech patterns, filled with repetitive "you knows" and cliches. Their music seems as banal as their speech, because both are, of necessity, immature.

Musical understanding will be more intelligent if grounded in the expressions of past eras. Folk music, yesterday's popular music, can contribute to legitimate amateur musical expression today. Western art music of the past reflects composers' attempts at intellectual musical thought and can serve to clarify serious contemporary attempts to grapple with meaningful sound configurations.

Experimentation with teacher training is leading in England and the United States to somewhat chaotic and fragmented curricula. Very little uniformity in teaching methods is evident, with each teacher and school looking for something better. In other countries experiments are more carefully state-controlled, but all countries are looking for more effective ways to train teachers. Curriculum reform is in evidence everywhere. Kodaly methods are being introduced in every country except Poland, which cannot use them because of a tradition of fixed "do." England with nearly all of its classroom music taught by non-specialists, is not finding the Kodály approach very practical, although it has some advocates. The Orff Instrumentarium is found in classrooms in every country studied, and with it has come renewed interest in movement as a part of music learning. Teacher training in continental schools reflect this interest in eurythmics by offering required courses for both classroom teachers and music teachers.

As yet there is no clear consensus concerning the goals of classroom music. In Hungary they are narrow and clearly defined to bring about music literacy and the ability to sing. But in most other countries it is broader, and teachers are looking for new avenues and approaches to motivate their students to achieve what seem to be at times rather nebulous objectives.

In Sweden leading music educators are attempting to capitalize on youthful musical tastes by training teachers with a background in popular music. They are attempting to provide future teachers with tools to help young people express their own musical thoughts. Certain English schools are following similar patterns, while others are pursuing more intellectual approaches to contemporary composition.

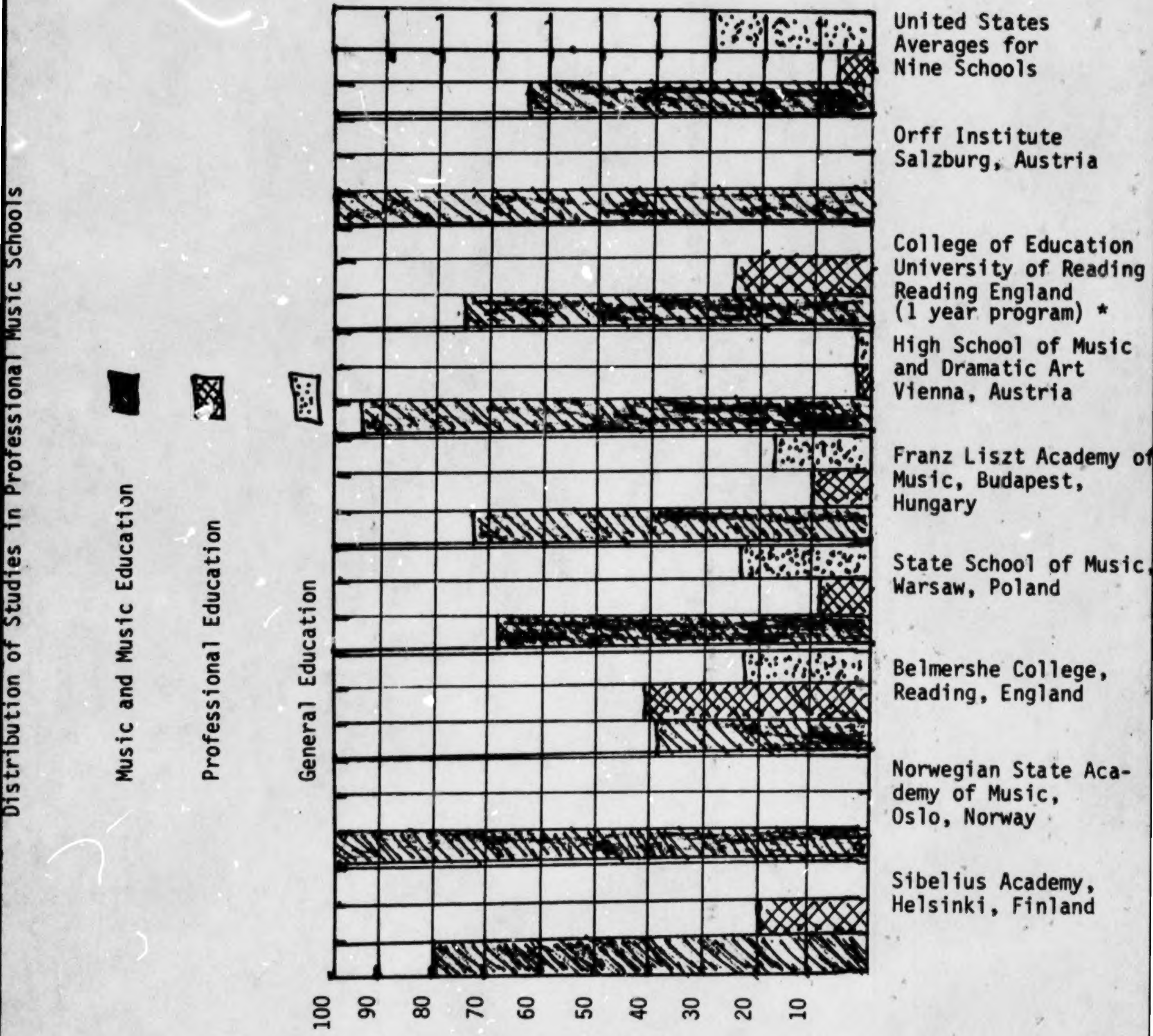
Both the folk or popular strand and the intellectual academic approach represent an abandonment of traditional training for music teachers. Perhaps an eventual amalgamation such as that now being attempted in Sweden will lead to one universal world music varied to reflect each society's concerns.

Whatever the approach, and this report has described and examined a great variety, there remains a thread of similarity. In the midst of diversity there is uniformity. A commonality in the European tradition leads to a common musical repertoire. The musical idioms shared by the musical inheritors of Bach, Beethoven and Brahms, and the continuing influence of their successors, leads to a common curriculum in music theory, history and literature.

Similar challenges and difficulties face the various countries in their attempts to educate their citizens musically. And in every country studied it became increasingly apparent that music educators in Europe and America share many concerns and enthusiasm, and a common desire to include in every person's education the experience of music.

Appendix A

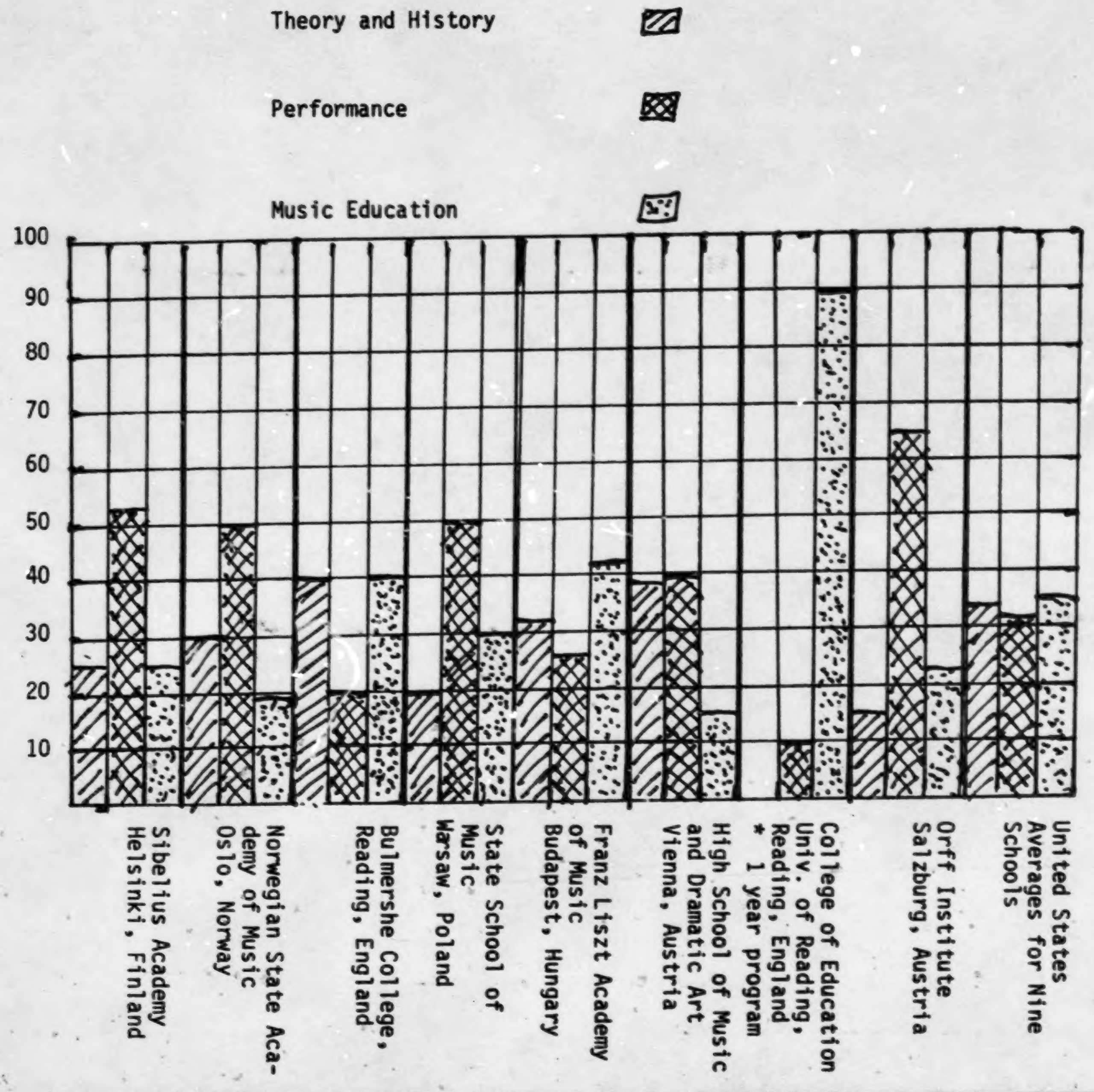
Distribution of Studies in Professional Music Schools



Appendix B

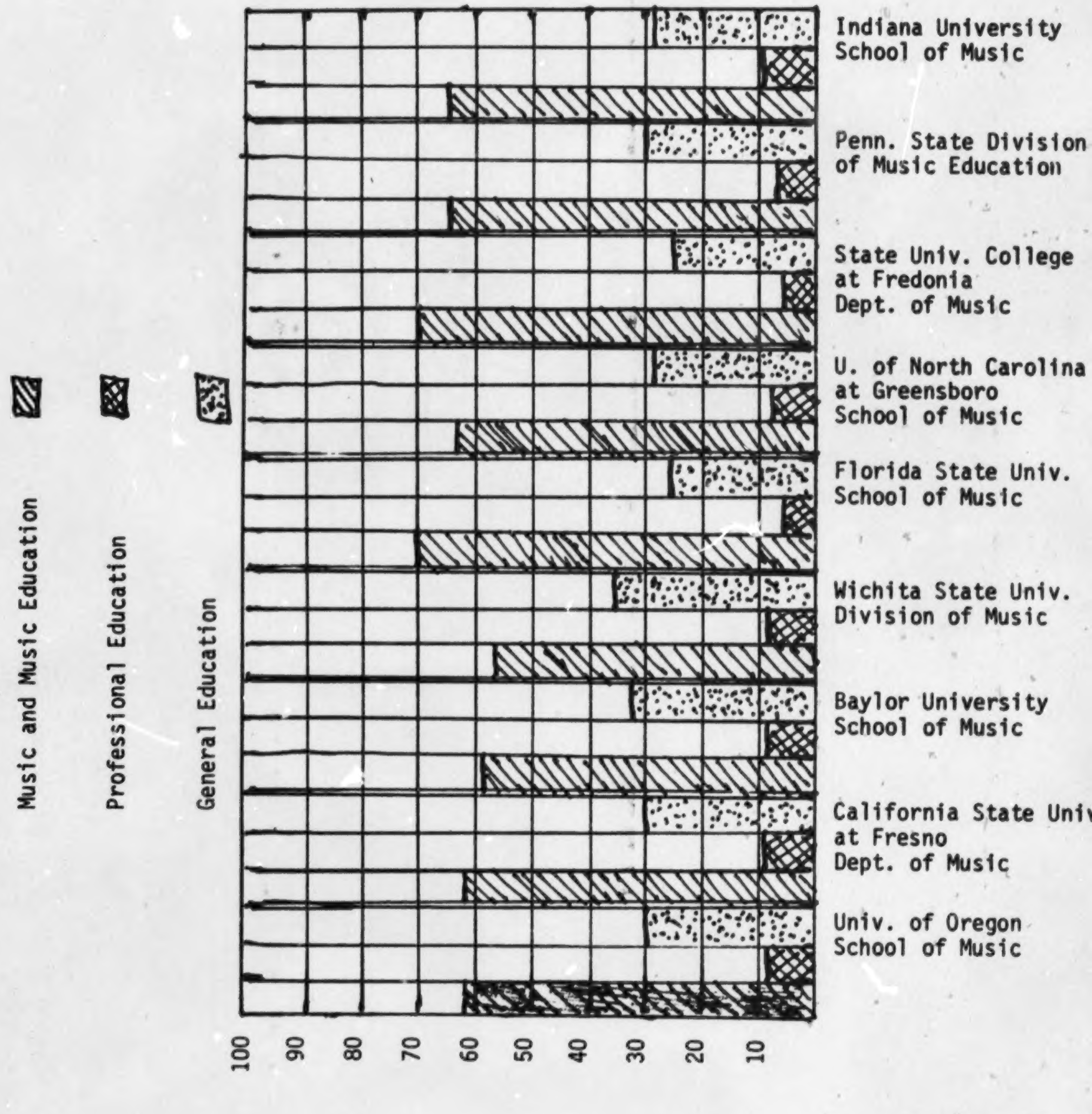
Distribution of Musical Studies in Professional Music Schools

Distribution of Musical Studies in Professional Music Schools



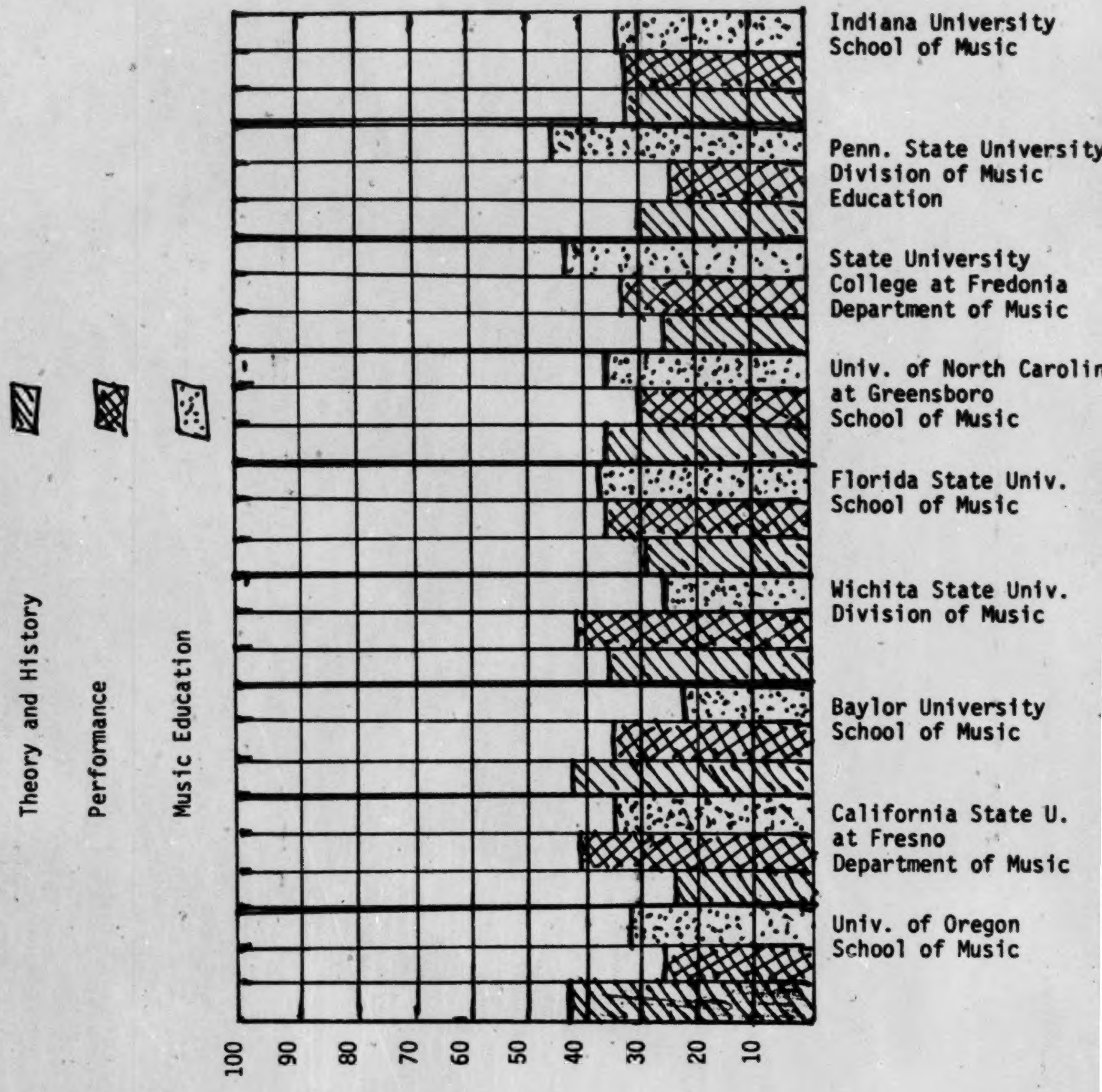
Appendix C

Distribution of Studies in American Universities



Appendix D

Distribution of Musical Studies in American Universities



Appendix E

A Comparative Chart

	U.S.	Finland	Norway	Sweden	Poland	Hungary	Yugoslavia	Austria	England
Age at school entry	6	7	7	7	7	6	7	6	5
Age at school leaving	16	16	16	16	17	14	15	15	
Yrs. of compulsory sch.	10	9	9	9	10	8	8	9	
Yrs. sch. before entry to higher ed.	12	12	12	9*	12	12	12	12	14
Yrs. of Higher Ed. for teaching	4/5	5	4	4	4	5/3 Inst.	4	4	4
Yrs. of Prep. for two-subject teachers		3		3				4	3
Grade beg. spec. music teachers	varies	7	varies	4	1	1	4	5	4
Length of sch. yr.	180/ 200days	200	40wks.					10mo.	200
Length of periods	25to40 min.	45	45	40	45	45	45	50	35
Avg. mus. per./wk. in comprehensive sch.	1 or 2	1/ 4 spec. sch.	1 or 2	$1\frac{1}{3}$	$1\frac{1}{3}$	2 plus 2 chorus		less than ½ per.	1 or 2
Special music schools	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	very few
Certification	Ind. states	2yrs. Prob.**	No Prob.	No Prob.	2yrs. for Exam.Valid.	No Prob.	2/5yrs. Exam.Val.	Prob.any Sem.	Prob. Yr.
In-Service Training	Varies	4days/ yr.	none	none	6wks./ 5yrs.	none	none	none	none
Pds.Wk. loads for teachers	Varies	30 el. 24 sec.	29 el. 24 jr.hi. 20 sr. hi.	30	26 el. 18 sec.	21	24	23	32
Sick leave	Varies	6 mo.full 6 mo. half	1 yr.						
Compulsory Retirement	70	63/67	70/67	65	55 F 60 M	55 F 60 M	60 F 65 M	65	65

* 12 for two subject teachers
** probation